

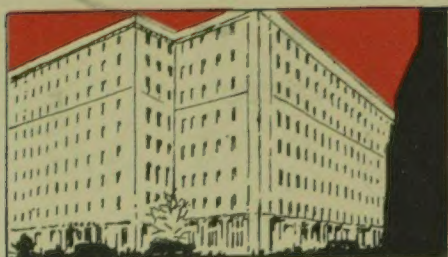
THE ILLUSTRATED LONDON NEWS



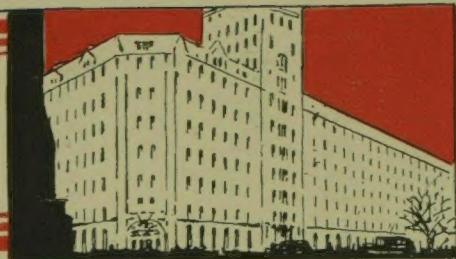
"I SAW THREE SHIPS."—BY MAXWELL ARMFIELD.

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1 Summer Number 1



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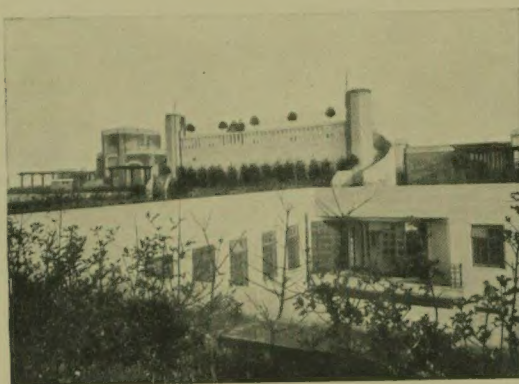
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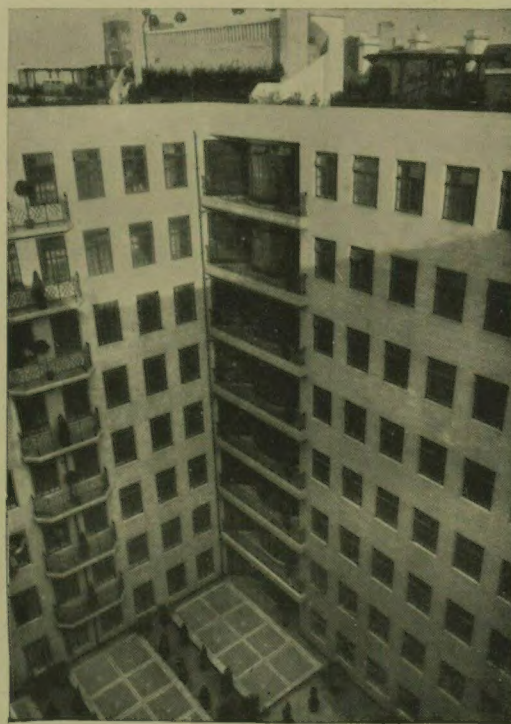
Amongst the flats which have a delightful position is No. 7, Park Lane. It is a building of most pleasing architectural design, which is enhanced by the lovely flowers which are always to be seen in the perfectly kept flower boxes. The



A GARDEN HIGH ABOVE LONDON: THE BEAUTIFULLY-PLANNED GARDEN ON THE ROOF OF BERKELEY COURT, THE NEW BLOCK OF LUXURY FLATS ERECTED IN BAKER STREET. THEY ARE FITTED WITH THE LATEST MODERN IMPROVEMENTS AND ARE VERY CENTRAL.

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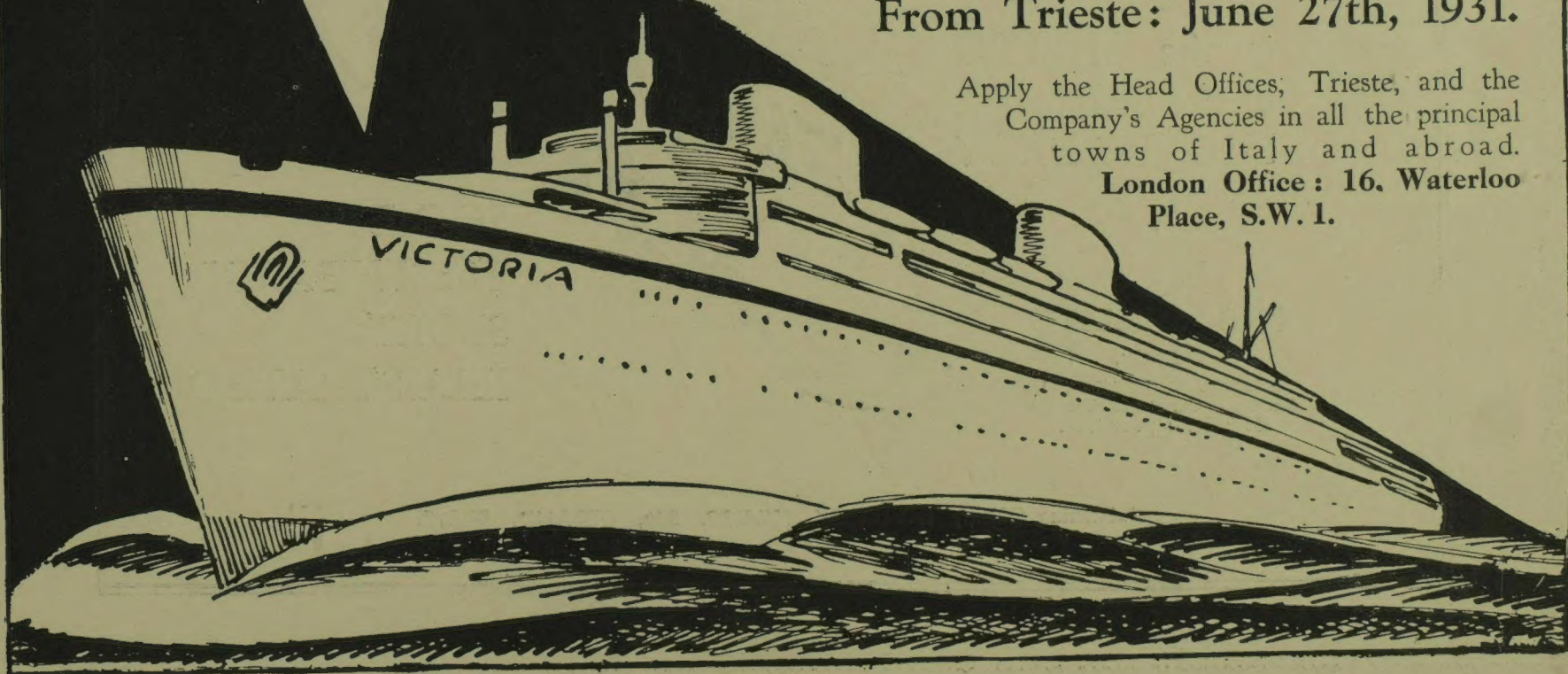
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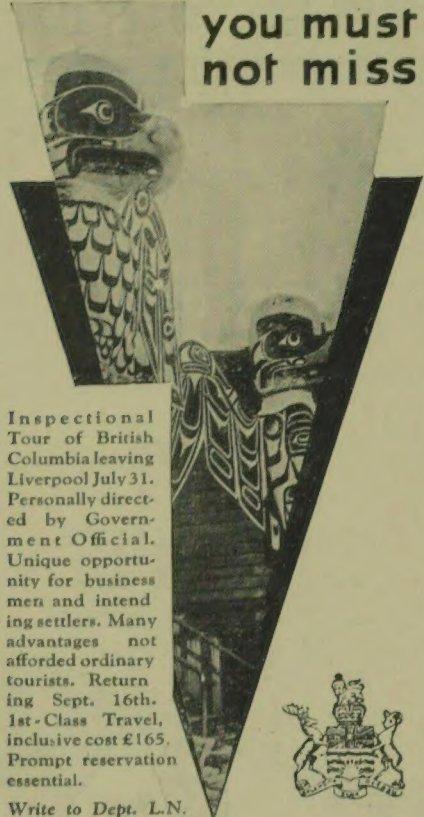
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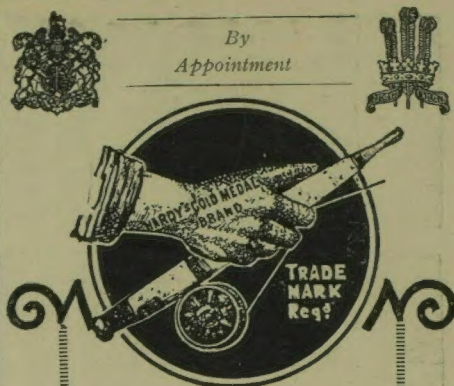
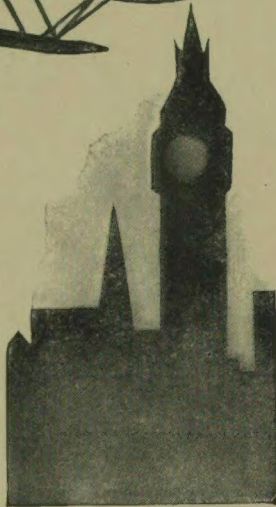
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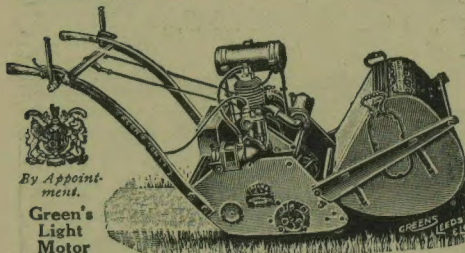
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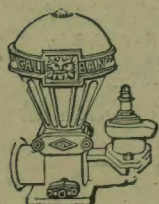
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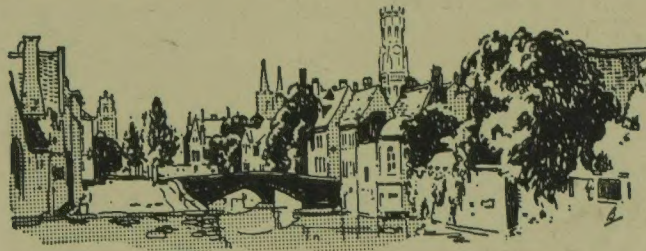
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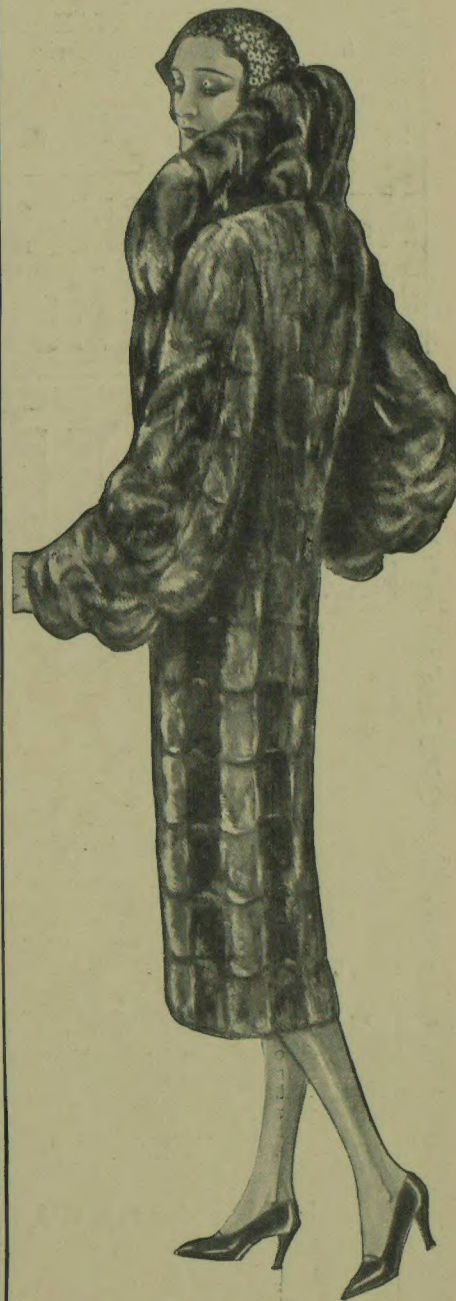
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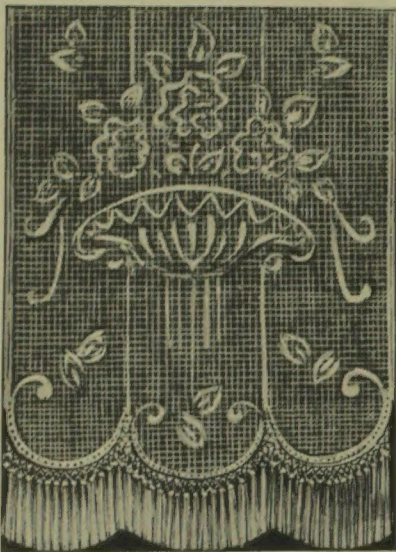
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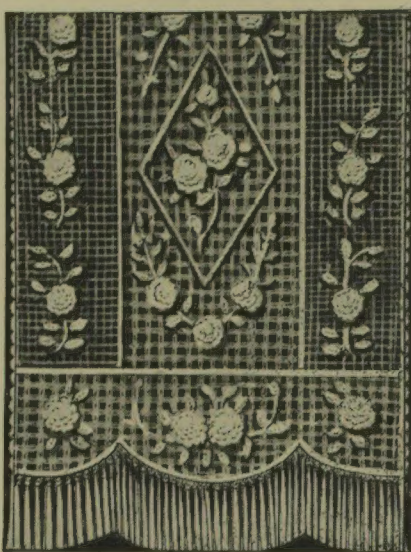
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* Descriptive Literature on application to the individual addresses shown above or L.N.E.R. Offices. Travel Information at L.N.E.R. Inquiry Offices and Agencies.

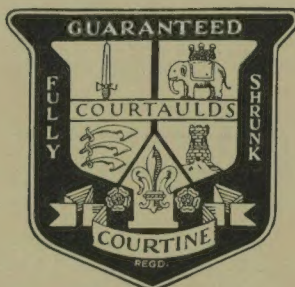
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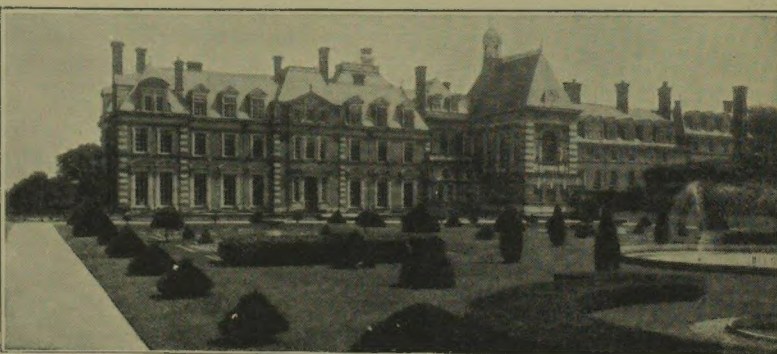


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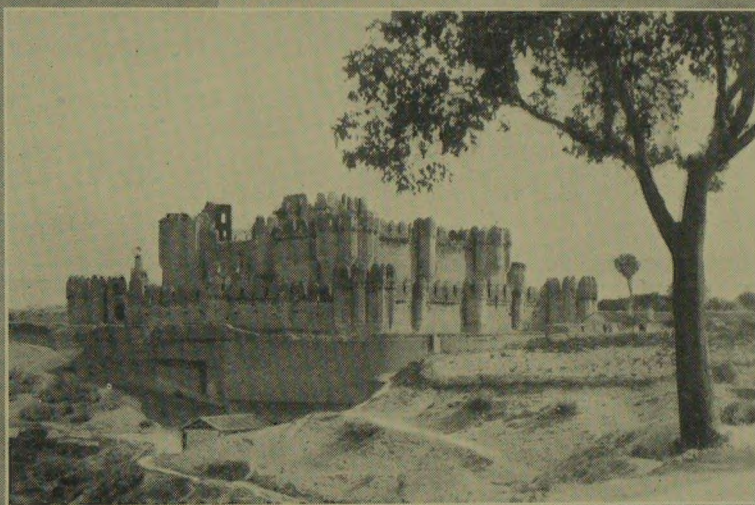
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Burgos. The Cathedral



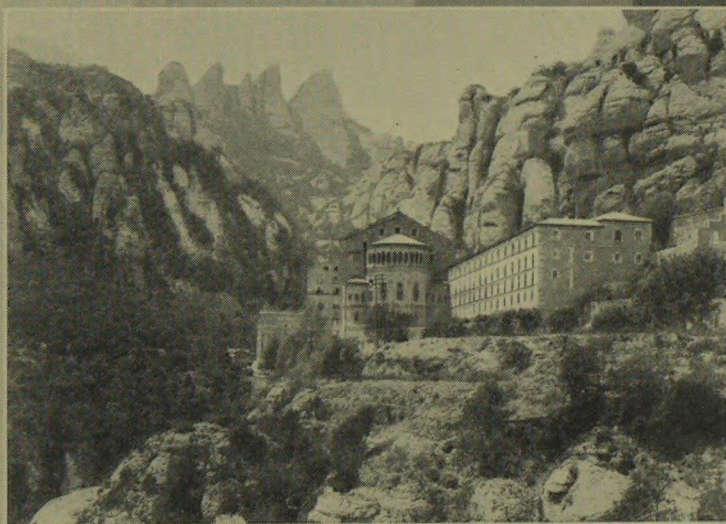
Salamanca. Façade of University.



Coca Castle.



Pámanes (Santander). The Elsedo Palace

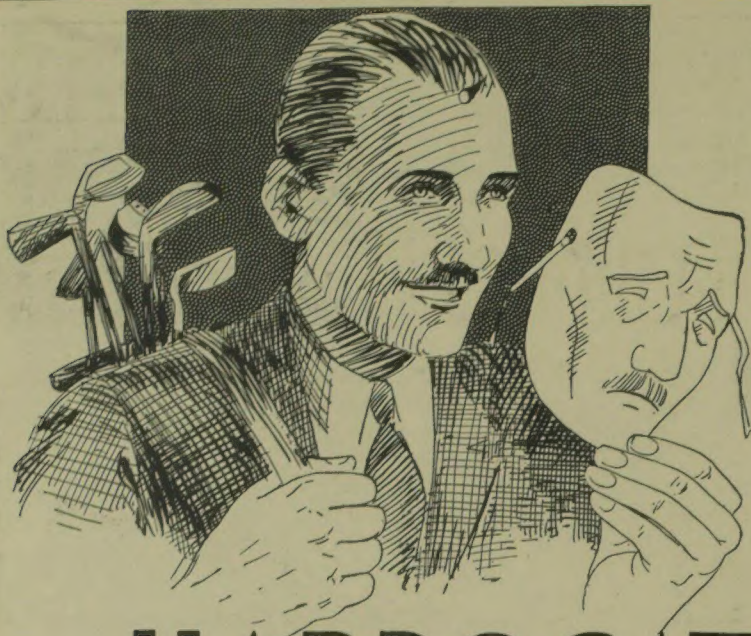


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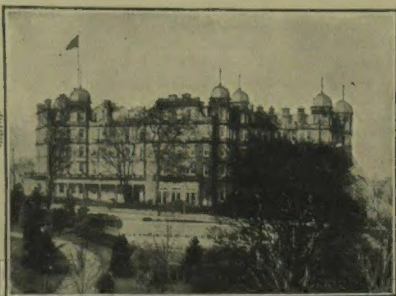
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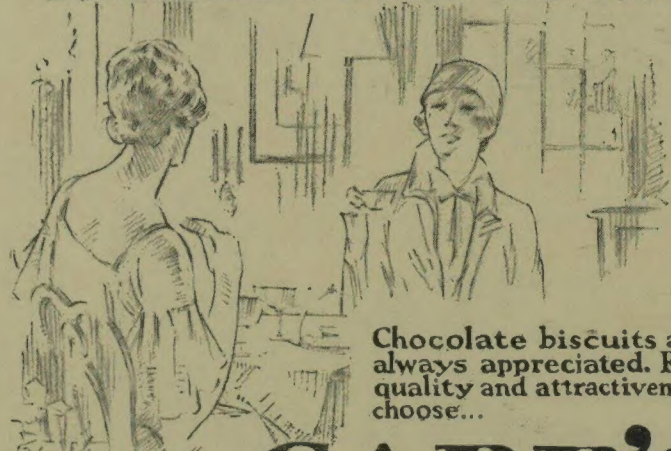


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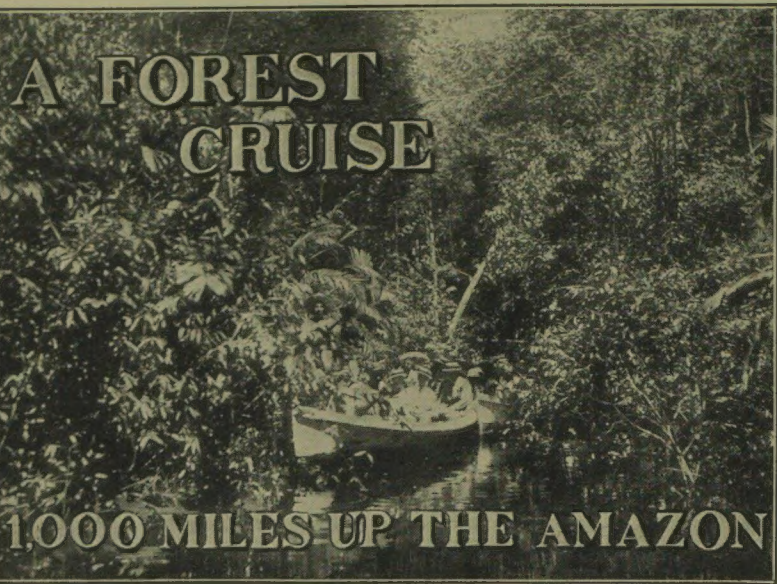
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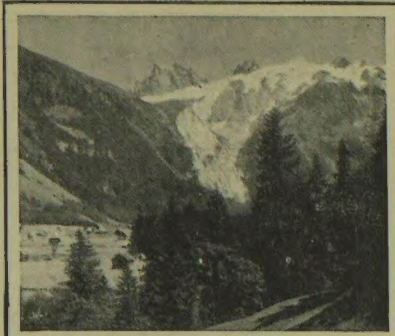
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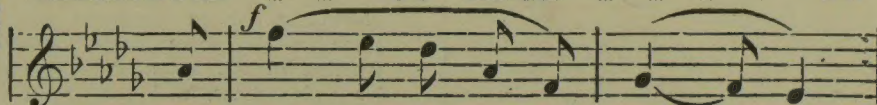
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WITHOUT BENEFIT OF SWEEPSTAKES.

WE are all passing through a difficult financial period, and everybody is feeling the pinch, except, possibly, the Irish Hospitals, about which sufficient has already been written and spoken. May we now invite our readers to consider for a moment the pressing claims of some organisations which have no sweepstakes to help them out, and whose funds, at a time like the present, are perilously affected.

In the present issue of "The Gateway to Happiness," the little book issued by Dr. Barnardo's Homes, the progress can be traced of some of the small characters depicted last year. We mention the following figures from this booklet to give readers an idea of the growing magnitude of the work. 110,500 children have been received since the Homes started, and 17,797 were dealt with last year. 30,367 young people have been placed in the British Dominions, and 8291 boys and girls are always being supported and trained. Other statistics are in proportion, and anybody who can help this great work is invited to communicate with Dr. Barnardo's Homes, 18-26, Stepney Causeway, E.1.

1931 marks the fiftieth year in the life of the Waifs and Strays Society, whose Homes now number 113, and whose record shows the rescue of over 34,000 destitute children. The Society appeals for a Jubilee subscription, and the Rev. A. J. Westcott, D.D., the Secretary, whose address is the Old Town Hall, Kennington, S.E.11, will be very grateful for any assistance in the shape of entertainments, sales of work, or donations to this most deserving cause.

The new buildings for radiological research at the Cancer Hospital, Fulham Road, London, which will be one of the most modern in the world, will probably be open in the late autumn. The Cancer Hospital is developing all the functions of a voluntary hospital for research and training of doctors and nurses, and for special treatment. The University of London has created a chair in radiology, the first in the United



HAPPY MEMBERS OF THE HUGE BARNARDO FAMILY: YOUNGSTERS OF THE FAMOUS HOMES, FOR THE MAINTENANCE OF WHICH FUNDS ARE NEEDED.

Kingdom, which is tenable at the Cancer Hospital. The first care of the Cancer Hospital, however, is the treatment of patients. Every scientific advance, every aid to real efficiency, is installed in pursuit of one great aim—relief, ease, and cure of those afflicted with cancer. Donations, subscriptions, and legacies are earnestly solicited, and should be sent to the Secretary.

The lot of the deaf and dumb would be indeed tragic were it not for such societies as the Royal Association. In some parts of England, where there is no Deaf Mission, the deaf and dumb have no one who can minister to their spiritual needs, no one to break through the wall of their isolation. Slowly, very slowly, efforts are being made to establish Missions over the whole country, but it is a difficult task. Readers who would help to mitigate the afflictions of the deaf and dumb are asked to send a gift to Mr. Graham W. Simes, at 413, Oxford Street, W.1.

The Royal Northern group of hospitals, consisting of the Royal Northern Hospital, Holloway; the Royal Chest Hospital, City Road; Grovelands Hospital of Recovery, Old Southgate; and the Reckitt Convalescent Home, Clacton-on-Sea, provides the largest hospital service in North London. Its district covers over 70 square miles, and includes some of the poorest and most distressed areas of our capital. Only a fraction of the large sum necessary to finance these hospitals is ensured by endowments, and those vested with this great responsibility have to look to the public for the great majority of their funds. Donations may be sent to the Secretary, Royal Northern Hospital, N.7.

We quote from the annual report of the National Canine Defence League, which says: "Everyone knows that the dog is the friend of man. This League, however, is out to prove that man is the friend of the dog, a friend in thought, word, and deed. It is the deed which really matters to the dog..." Now, the National Canine Defence League, during 1930, gave treatment to 54,795 sick and injured animals at its various clinics. Apart from this, there are many matters towards which the League pays increasing attention unbeknown to the general public. These include the comfort of dogs travelling by rail; the question of a reduction in the quarantine period of dogs entering this country; the quick and painless destruction of dogs injured in road accidents; and the education of children in the considerate treatment of dogs. Gifts to assist this very practical work, sent to the Secretary of the League, at Victoria Station House, London, S.W.1, will be gratefully acknowledged.


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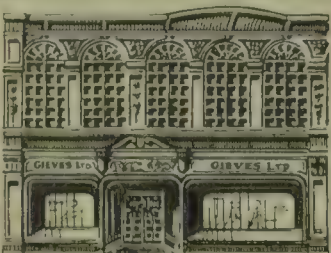
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SATURDAY, JUNE 20, 1931.



**BIG GAME PHOTOGRAPHED FROM THE AIR: FAMILY DEFENCE BY ELEPHANTS REACTING TO AN AEROPLANE—
A "ZAREBA" OF COWS ROUND CALVES, WITH TWO BULLS PROTECTING THEM.**

Here and on five subsequent pages in this number we reproduce a series of air photographs of extraordinary interest, showing African wild game of various species in their reactions to the approach of aircraft. These fine photographs were taken in the Sudan, by Squadron-Leader E. L. Howard-Williams, M.C., R.A.F., and a descriptive article on the subject is given on page 1042. In a note on

this particular photograph of elephants, he says: "The four cows stood still to form a zareba round their calves, while the two bulls took up protective positions on the flank from which trouble was expected. The roar of an aeroplane engine only fifty feet overhead disturbed them." Similar formation in defence of their young was adopted by other animals, such as the buffalo, shown on page 1043.

ROYAL AIR FORCE OFFICIAL PHOTOGRAPH. (CROWN COPYRIGHT RESERVED.)

BIG GAME FROM THE AIR.

REMARKABLE PHOTOGRAPHS FROM AN AEROPLANE IN AFRICA: REACTIONS OF WILD ANIMALS TO AIRCRAFT—FAMILY DEFENCE AGAINST "A HUGE LOCUST."

(See Illustrations on Pages 1041 and 1043 to 1046.)

Squadron-Leader Howard-Williams has had unique opportunities of seeing and photographing game from the air. Permission has been obtained from the Royal Air Force for some of these photographs to be published to illustrate a description he has given of what may be seen on the air route in Africa.

THE accompanying photographs were taken in the Sudan during a time of the year when the rains are anxiously awaited, by both man and beast, to give life to the sun-baked earth and to fill the rivers and waterpools. During these months of March and April, hundreds of thousands of head of game are forced to the main rivers to drink. They live in or near the valleys, usually within a day's radius of action, and they can be only too readily hunted by lion and crocodile. Some of these rivers are dried up except for a few pools in which live the remaining crocodiles, and to which all animals must come for water. And they come daily or nightly in their thousands, many of them to be knocked over by the tail of their enemy within the pool and dragged in afterwards by its jaws, or to become the simple dinner of the numerous lions which drink at the same place.

When the rains begin, the herds of game spread out into the surrounding country, where new pastures and fresh pools of water enable them to sustain life. To see these herds from above is to experience a real thrill. On the main air route through Africa such sights are common. Indeed, the Bor herd of two hundred elephant lives almost permanently in the Nile Valley in the Southern Sudan, and can be seen at almost any time, either as one huge herd stampeding across the swamps and marshland, or as a number of quite small herds during the late rains.

When aircraft disturb these animals in their natural surroundings, the result is usually pandemonium. From their point of view an aeroplane must look like some huge locust, spelling dangers hitherto unknown as it flies round them full of threat to a security so seldom interrupted. Accordingly the game nearly always run. The elephant sometimes stamp in their fury, and wave their trunks in a frantic effort to reach the elusive enemy. The fearlessness of these elephants is beyond description; I have seen them actually try to charge an aeroplane in flight. Finally, they all run this way and that, until they are left alone.

This opens up the question as to how much interference the game can stand without moving further afield in search of the privacy and security they desire. On the main air route through Africa the game will not be much troubled, for the aircraft fly high, but any general invasion by aircraft for the purpose of photographing animals would, I feel sure, lead to the gradual disappearance of the game from that area. I am confident that the Game

Warden of the Sudan would not approve of such a proceeding. Normal flying should not cause game to migrate, but continuous low flying, the noise from which is considerable, would surely upset them; a state of affairs which could not be tolerated, any more than it would be tolerated over the new "Zoo" at Whipsnade. The Sudan, particularly the Dinder River, may be regarded as one huge park where game, and, indeed, human beings, can be seen in

results, though obviously a fast shutter-speed, quick plates, panchromatic films, and a good lens are better for the purpose. The essential thing is to prevent movement during exposure, and this is not always easy. Most of the accompanying pictures were obtained on a steep turn, with the camera and the aircraft being precessed at the same angular velocity, to obtain a picture free from blur. The method is not difficult, and the apparatus need not be costly. I have obtained quite good films of game with a 16-mm. ciné-camera of standard make (Ensign), using the slow-motion speed. The choice of subject is not always equally simple, for so many are available that are of no particular value. It might perhaps be interesting to mention that the accompanying photographs were all taken before eight a.m. in order to get the best light, at a hundred miles an hour, and from a height of about 50 to 100 feet above the ground.

A particular feature noticed in the behaviour of the herds is the formation they all adopt at the approach of danger. Most animals have

sentries standing apart from the majority on the side from which they fear trouble. As the herd moves in one direction, the sentries accompany it at a respectable interval. In the presence of danger these sentries remain at their post in the approved fashion, though they may run with the herd as flank guards. It is particularly pleasing to see the way in which the cows and bulls nearly always surround the calves, with the bulls in the vanguard of a charge.

The sight of these animals, living under natural conditions, following their leader in frantic attempts to evade an aeroplane on its course down the Nile, is amazing, and one not easily to be forgotten. It is something that makes it difficult to understand the indiscriminate slaughter of game by inexperienced hunters who are out for some record, so often a matter of luck, or are out for numbers. To seek game by air or car for the purpose of killing is, fortunately, forbidden in the Sudan. The big-game shot must go out on trek with his rifle and cinema-camera to try his fortune. The recent excellent films and photographs of game that have been shown are examples of what can be done by experienced hunters, and prove how much happier it is to produce a photograph or cinematograph picture of your beast than it is to wound or murder it in order to bring back its head on a charger.

The patience and courage required by hunters to get really close photographs of game from the ground go hand in hand with a greater skill in stalking, which makes the result all the more attractive. For purposes of photography they often advance to within ten yards of their objective, whereas they would perhaps have shot at 100 yards, and might have chased the wounded beast for hours, or even perhaps for days, often unsuccessfully.



HARTEBEEST PHOTOGRAPHED FROM THE AIR: A SMALL HERD IN NATURAL SURROUNDINGS NEAR JUBA. Hartebeest are usually seen in small herds of about a dozen. At the sight of an aeroplane they run in all directions for a few seconds, and then stand and await developments.

Royal Air Force Official Photograph. (Crown Copyright Reserved.)

their natural state, under almost ideal conditions of protection and security.

To take these air photographs of wild game is not difficult. Any camera will give quite good



A LONE BULL ELEPHANT MAKING FOR THE FOREST: THE BIG FELLOW MUCH ANNOYED AT THE INTERRUPTION OF HIS MORNING DRINK BY AN AEROPLANE. A lone bull, disturbed at the waterpool during his early morning drink, made for the dense forest in a straight course and with all despatch. He showed signs of considerable fury at first.

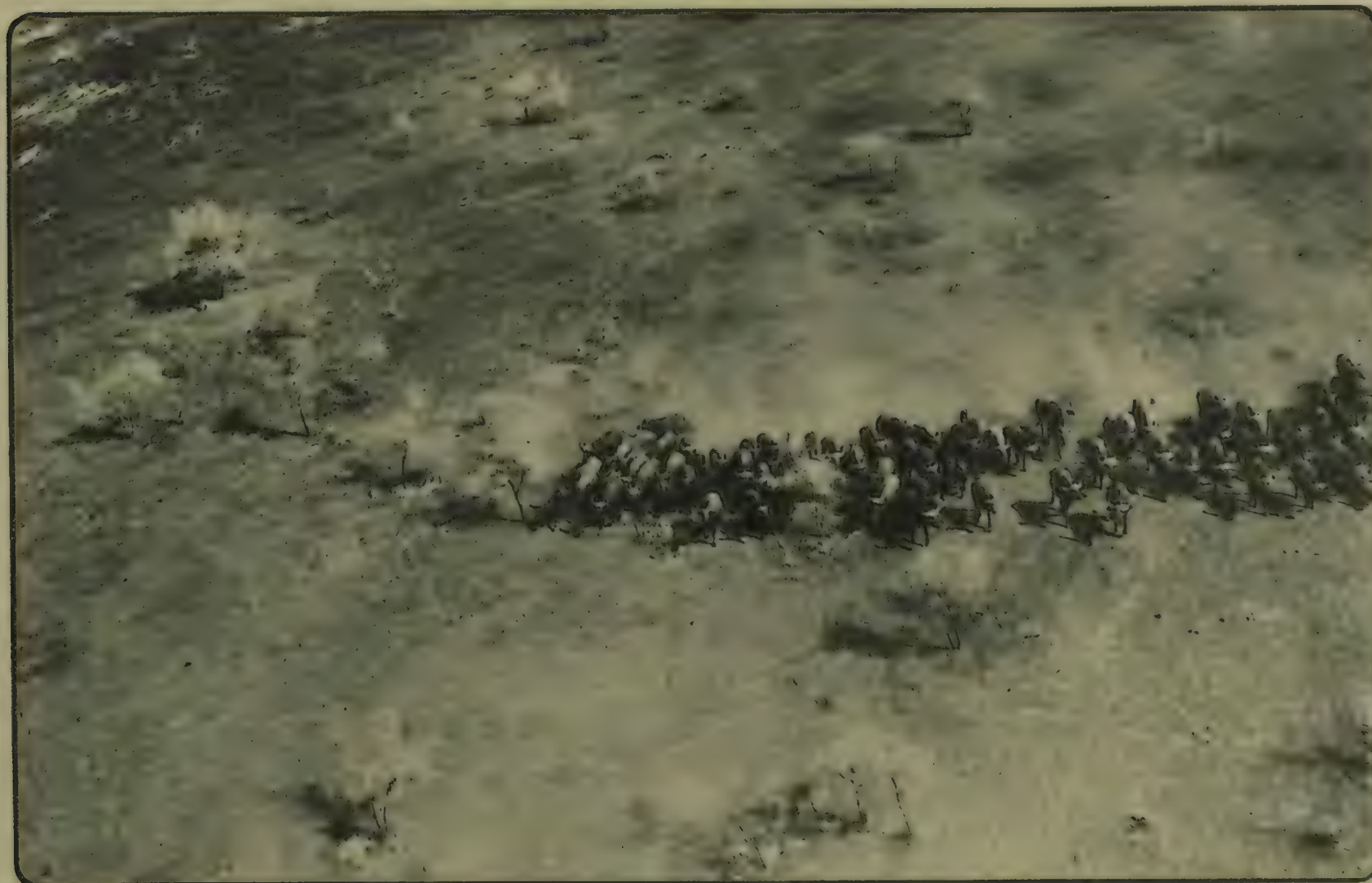
Royal Air Force Official Photograph. (Crown Copyright Reserved.)

BIG GAME FROM THE AIR: BUFFALO HERDS PROTECTING THEIR YOUNG.

ROYAL AIR FORCE OFFICIAL PHOTOGRAPHS. (CROWN COPYRIGHT RESERVED.)



AN ADVANCE IN "ARROWHEAD FORMATION": A HERD OF BUFFALO BROUGHT TO A STANDSTILL WHILE STAMPEDING TOWARDS A RIVER-BED, WITH BULLS IN FRONT AND COWS GUARDING CALVES IN THE REAR.



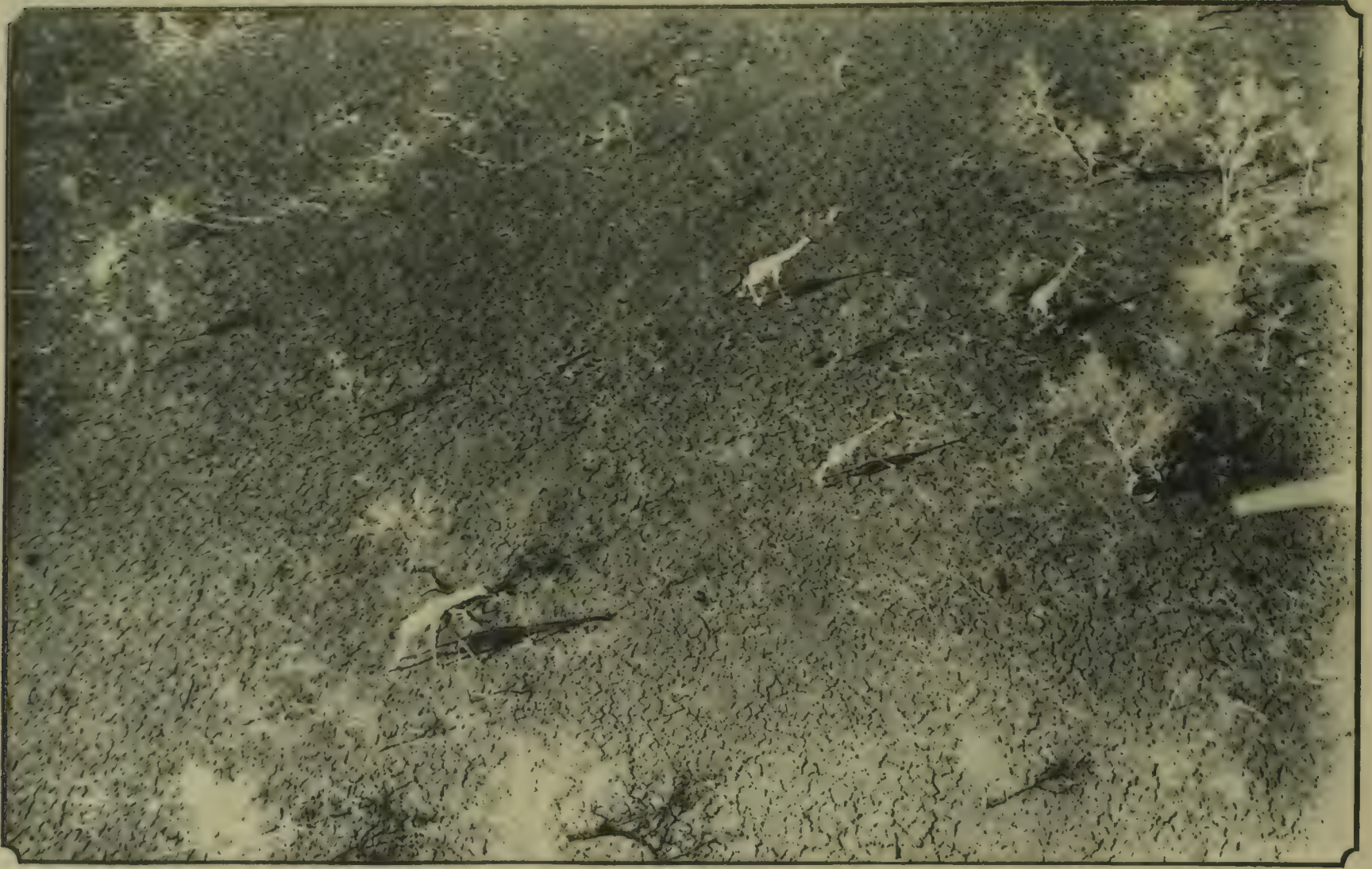
FAMILY DEFENCE AMONG BUFFALO REACTING TO THE APPROACH OF AIRCRAFT: BULLS FACING THE "ENEMY," WITH CALVES BEHIND THEM PROTECTED BY COWS—PART OF A BIG HERD TURNED BY THE AEROPLANE DIVING IN FRONT OF THEM.

In his article on the opposite page, describing the effect of aircraft on African game, Squadron-Leader Howard-Williams draws attention to the admirable way in which most of the animals defend their young. "Cows and bulls," he says, "nearly always surround the calves, with the bulls in the vanguard of a charge." This protective instinct appears in the photograph of elephants on our front page, and in those above showing a charge of buffalo. Of the upper one we read

in a descriptive note: "Head down, they stampeded towards the river bed on the left. The bulls formed the head of the column, while the cows brought up the rear to protect their calves." The title on the lower subject is as follows: "Part of a herd of three hundred turned by the aeroplane diving in front of them. Note how the calves are protected. The bulls face the prospective enemy, while the calves are behind and surrounded by cows."

BIG GAME FROM THE AIR: GIRAFFE STARTLED BY AN AEROPLANE.

ROYAL AIR FORCE OFFICIAL PHOTOGRAPHS. (CROWN COPYRIGHT RESERVED.)



THE HARMLESS, LONG-NECKED GIANT OF THE AFRICAN BUSH SENSES AN AERIAL INTRUDER: GIRAFFE AT THE GALLOP AMONG TREES THAT AFFORD THEM COVER FROM LION—(ON RIGHT), PART OF THE AEROPLANE'S WING.



THE GIRAFFE'S PECULIAR LUMBERING GAIT AS SEEN FROM THE AIR: AN INTERESTING PHOTOGRAPH, TAKEN FROM A LOW ALTITUDE AS THE MACHINE DIVED, SHOWING PART OF A HERD THUS CHECKED IN THEIR GALLOP.

In spite of its towering size, the giraffe is a mild and inoffensive creature with practically no means of defence against the great carnivores that prey upon it. The above photographs, which illustrate further the article given on page 1042 of this number, are accompanied by the following descriptive notes. That relating to the upper subject reads: "Giraffe seen galloping away with their peculiar gait

amid the scrub and small trees in which they seek cover, to see, without being seen by, their natural enemy—the lion." The lower picture is described thus: "A close photograph of part of a herd of thirty giraffe being stopped in their wild gallop by the aeroplane diving in front of them. Once started, they will run for miles."

BIG GAME FROM THE AIR: RUNNING GAIT OF OSTRICH AND ZEBRA.

ROYAL AIR FORCE OFFICIAL PHOTOGRAPHS. (CROWN COPYRIGHT RESERVED.)



THE LARGEST OF EXISTING BIRDS, WHOSE FINE FEATHERS ARE USELESS FOR FLIGHT, AGITATED BY A STRANGE "BIRD" IN THE SKY: A GROUP OF OSTRICH SPEEDING OVER THE GROUND WITH A FLURRY OF WINGS.



ANIMALS WHOSE STRIPED COLORATION RENDERS THEM CLEARLY VISIBLE FROM AN AEROPLANE: A SMALL HERD OF ZEBRA SURPRISED IN THE AFRICAN BUSH, WHERE THEY SEEK COVER FROM THE PREDATORY LION.

The ostrich, whose running gait is well illustrated in the upper photograph on this page, is the largest of all existing birds, attaining a height of 6 to 8 feet. Its legs are extremely strong. "The wings," we read in the "Century Dictionary," "are of small size and incapable of being used as organs of flight; the birds can run with extraordinary speed, distancing the fleetest horse." The illustration

below shows a small herd of zebra surprised in the bush by the sudden appearance of the aeroplane. A note on this photograph states: "They are easily seen from above against brown earth or green pasture-land. Their enemy the lion, crouching, may obviously confuse zebra among black tree stumps against a clear or clouded sky."

BIG GAME FROM THE AIR: A CURIOUS CONTRAST IN VISIBILITY.

ROYAL AIR FORCE OFFICIAL PHOTOGRAPHS. (CROWN COPYRIGHT RESERVED.)



ANIMALS VERY DISTINCTLY VISIBLE FROM THE AEROPLANE FROM WHICH THE PHOTOGRAPH WAS TAKEN: "PART OF A HERD OF FIVE HUNDRED ARIEL WHICH BOLTED ACROSS THE DRY BED OF A RIVER."



ANIMALS VERY INDISTINCTLY SEEN FROM THE AIR AGAINST THE SUN-BAKED SCRUB, WITH WHICH THEIR COLORATION BLENDS: A SCORE OR SO OF ROAN ANTELOPE, WITH SMALL ERECT MANES, DISTURBED BY AN AEROPLANE.

The above two photographs conclude the set of illustrations to the article on Big Game from the Air given on page 1042. The upper picture is described as showing part of a herd of five hundred ariel, and the note adds: "About fifty herds were seen, ranging from fifty to five hundred animals in each." The clear definition of this photograph forms a remarkable contrast to the shadowy shapes of the roan antelope glimmering so indistinctly in the other

one below. An explanatory comment on this curious effect states: "Against a sun-scorched background of scrub these animals are often difficult to see, their brown bodies blending with the burned countryside. Note the manes." In the "Royal Natural History" we read: "The roan or equine antelope is the largest and one of the best-known representatives of the genus. There is considerable individual variation in colour. . . . The mane is small and erect."

SUPPLY-DROPPING BY PARACHUTE: A NEW FEATURE OF THE R.A.F. DISPLAY.

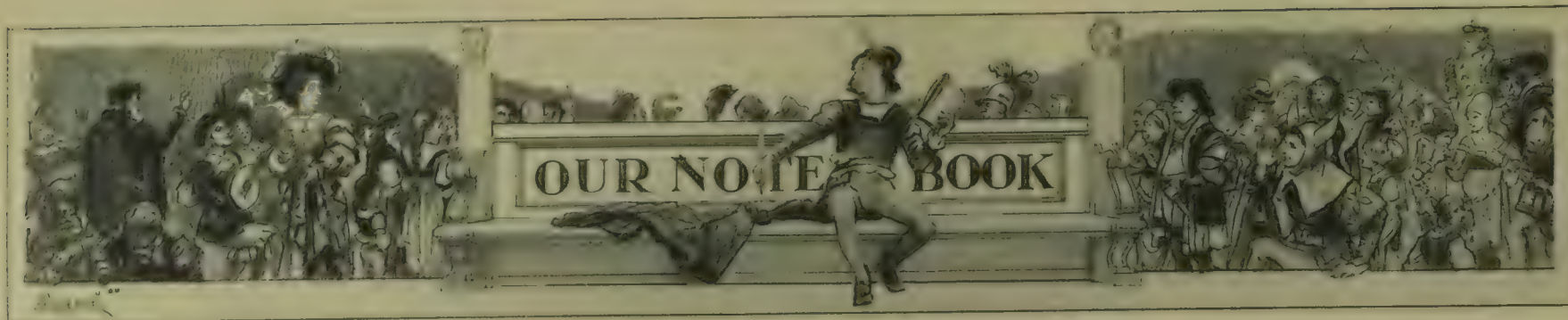
DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY THE AIR MINISTRY.



FROM EGGS TO MACHINE-GUNS: SUPPLIES FOR TROOPS DROPPED BY PARACHUTE—METHODS AND MECHANISM.

Though supply-dropping by parachute has been illustrated by us before, it will be a novel event for the public attending the Royal Air Force Display at Hendon on June 27. Supplying columns and frontier forts with sundry material dropped from aircraft has been much practised on the North-West Frontier of India, and scores of tons of varied items have gone sailing down from a height of 500 feet and safely landed. This method of supplying troops on the march avoids long lines of communication in difficult and hostile country, and keeps the column in constant touch with headquarters. The machines to be used in the Display belong to No. 13 (Army-Co-operation) Squadron, and are Armstrong "Atlas" aeroplanes with 350-h.p. "Jaguar" engines. Two types of parachutes are used for dropping containers and their contents weighing up to 90 lb.; one type of 12-foot diameter suitable for temperate climates, and a second of 15-foot

diameter for the less dense air of the Tropics. There is a still larger type for dropping from big Vickers "Virginia" machines with a parachute some 20 feet in diameter, carrying loads of 200 lb. One "Virginia" can launch ten such parachutes with half a ton of equipment. To prevent undue drifting of the parachutes the rate of fall is rather fast—26 feet per second; but so efficient are the containers that such fragile items as eggs, bottles of wine, live hens, and pigeons have been successfully landed. The large containers take whole carcasses of sheep, machine guns, heavy motor parts, or fodder and horse-shoes. This use of aircraft is being rapidly developed, and in future will be important in war. In peace it has already proved valuable for supplying outlying colonial settlements with food or medicine in time of need in places where aeroplanes cannot land in safety.



By G. K. CHESTERTON.

THE world has recently lost a very valuable intellectual and moral force with the death of Mr. Harvey Wickham, the distinguished American critic, who was really not only a critic, but a satirist. He was a satirist of all that Saturnalia of thought and thoughtlessness which is rapidly growing almost too silly to be satirised. Of course, the silliest part of it did its best to ignore Mr. Wickham, because he had a sense of humour as well as a sense of decency. Those people would have dismissed Euclid as a buffoon, because he employed the *reductio ad absurdum*. We are well acquainted, in these days, with the sort of man who is despised as a Court Fool merely because he has succeeded in making a fool of the Court. Harvey Wickham was certainly guilty of that particular sort of contempt of court. His contempt for the courtly sophists of our modern Byzantine epoch was sometimes expressed in a form of impatient flippancy; but it will always be found to rest on a basis of perfectly patient reasoning. His last book, published after his death, is largely devoted to those sophists who are especially unreasonable when they are reasoning against reasoning. There is a certain type of Pragmatist or Relativist or universal sceptic who, instead of imitating Job and putting his hand upon his mouth, can never for an instant cease to open his mouth, if it is only to proclaim proudly the emptiness of his mind. In the last resort, he has really nothing to say except to declare that it is not worth while to say anything. But even despair has its code of good manners, and Job ought to put his hand upon his mouth, if only to conceal a yawn.

Mr. Wickham's latest work, which is called "The Unrealists," and published by Sheed and Ward, is gripping enough when it gets to grips with the more solid parts of nothing and the more promising vistas of the other end of nowhere. But there is one general impression which the reader receives, or which (at any rate) one reader received, from any study of the modern metaphysicians treated here; men like Bergson and Bertrand Russell and Santayana and William James. And that is that, long before we come to reality, or even before we come to unreality, a great deal of their logic is mere logomachy. For instance, Mr. Wickham discusses at great length the way in which Mr. Bertrand Russell discusses at great length the fact that a man with indigestion will sometimes see (or seem to see, or be supposed to see, or be incorrectly described as seeing) a number of black specks or spots floating before his eyes. Mr. Russell splits hairs, and produces splitting headaches, in endeavouring to decide whether the dyspeptic can properly be said to "see" the dots; which seems to me a mere logomachy about the meaning of the word "see." If seeing means receiving an impression through an optical process, then he does see the dots. If seeing means ascertaining the actual existence of some independent external object through the optical process, then perhaps he does not see the dots. Though, even in the latter case, there are enough subtle sub-divisions in the matter to drive anybody dotty about the dots.

But I do not believe there is really any difference of opinion between Mr. Russell and Mr. Wickham, or between Mr. Wickham and me, or between me and the muffin-man, about what does take place touching the dots, and in what sense they are real or unreal. None of us thinks the black dots are black buttons or black beads or belong to the solid world of such things. None of us, on the other hand, thinks the dyspeptic is a liar when he says he sees them; or that his memory has played him false about the occasions when he saw them; or that a hypnotist from Nancy has imposed the whole dotty idea on him like a dream. It really revolves round a possible metaphysical ambiguity in the English word "see." And as the English language was not made by Cambridge professors, but by poor pot-house fellows like Chaucer and Shakespeare and Mallory, poets and such riff-raff, it seems too late to expect that its words will exactly correspond to the newest philosophical categories.



THE SIXTEENTH TREASURE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM AS "THE MASTERPIECE OF THE WEEK": A BRONZE BY PIER ALARI-BONACOLSI (c. 1460-1528).

This admirable bronze statuette (representing Venus, or, perhaps, Atropos, one of the three Fates, holding a pair of shears) is one of the six important works of art bequeathed to the Museum by the late Sir Otto Beit, Bt. It is one of the finest examples of the work of a North Italian artist, Pier Alari-Bonacolsi (b. about 1460; d. 1528), who called himself Antico, and was inspired, as the name implies, mainly by classical art. Other examples of this particular bronze are at Vienna and in the Ashmolean Museum at Oxford; and the Victoria and Albert Museum collection includes two beautiful circular reliefs by Antico modelled with subjects from the Labours of Hercules in Room 64.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

Meanwhile, no man, woman, or child has the slightest doubt about the real reality, or even the real unreality, concerning dyspeptic dots; and the war is about a word rather than a thought. It is only right to say that Professor Bertrand Russell follows up this question also with a certain relentless intensity, and says sternly: "Can we say, on the basis of immediate experience, not only 'a visual black dot occurs,' but also 'a visual black dot is cognised'?" My feeling is that we cannot." I feel that way myself, and nothing would induce me to go about saying that dots are cognised. But such a prejudice in favour of the English language is mixed up with that other tradition of pot-houses and poets to which I have already, with all due humility, referred. I only mean that if a man cross-examines himself about what he means quite so closely as that, he is likely to end with a mere doubt about whether his own words express his own meaning, and he should kick the dictionary rather than the divine scheme.

A much less fair example of juggling with words is quoted by Mr. Wickham from Mr. Dewey, who is apparently trying to prove that experience does not belong to anybody in particular. I cannot quite make out whether he really means that a thing can be experienced when there is nobody to experience it. But he introduces a curious analogy of a house; saying that a house is generally owned by somebody, but can be conceived as owned by nobody, or at least has qualities unconnected with its being owned by anybody. Mr. Wickham points out, in passing, that even a house does not belong to nobody, but, as we say, to the King, otherwise the State; but he remarks this merely in parenthesis. Surely the point is that something is implied in the very word "experience" which is not implied in the word "house." If he wants an exact parallel to the notion of experience, without those who experience the experience, he could find it even in the householding line, but not in the word house. It is not like talking of a house that is nobody's property. It is like talking of a property that is nobody's property.

But what generally emerges from the whole of Mr. Wickham's study of modern philosophies is the simple fact that they are no longer even philosophies; in the sense in which men could speak of the philosophy of Kant or even the philosophy of Hegel; to say nothing of the philosophy of Aquinas or the philosophy of Aristotle. They are at the best philosophic doubts about the possibility of having any philosophy. It is, in a sense, unjust to judge them even as opinions; we can go no further than calling them suggestions. No two men could possibly be more unlike each other, let us say, than Professor Santayana and Mr. H. G. Wells. There could hardly be a greater contrast than that between the almost too detached and distinguished Spaniard, with his delicate temptation to scorn life itself as hardly essential enough an essence, and the bustling, many-sided, many-minded, but rather materialistic Englishman, with his clamorous claustrophobia and passion for broadening everything into nothing. But both Wells and Santayana have this common character, against which the wit of Wickham was so steadily directed; the character of throwing out thoughts that are at once thoughtful and thoughtless. They are thoughtful in the sense of suggesting trains of thought, often against themselves; but thoughtless in the sense that he who throws them out does not really assume the responsibilities of a thinker. Now, Harvey Wickham, cheery and almost slangy, very much of the Yankee in his instinct for "wisecracks" and O. Henry fantasies, openly frivolous in all sorts of ways, did really assume the responsibilities of a thinker. When he said he thought something he really thought it, and was prepared to defend it; what he said in one place was consistent with what he said in another; when he made definitions they could be the basis of deductions. In other words, after the dynamite explosion of doubt in recent times, he was among the few who have begun to rebuild the world.

"MAROONED" PENGUINS—AND AN ICE CARCASSONNE BY MIDNIGHT-SUN.



COLONIES OF PENGUINS LOOKING FOR ALL THE WORLD LIKE CASTAWAY MARINERS: GROUPS OF THE MOST FAMOUS OF ANTARCTIC BIRDS ON THE GENTLER SLOPES OF AN ICEBERG.



AN ANTARCTIC SCENE SUGGESTING SOME STRANGE WALLED CITY OF MEDIEVAL DAYS: A MIDNIGHT-SUN PHOTOGRAPH OF SMALL ICEBERGS AND FLOES WITH UPTURNED EDGES CAUSED BY THE JOSTLING OF FLAKE AGAINST FLAKE—ADELAIDE ISLAND IN THE BACKGROUND.

As our readers will recall, the members of Sir Douglas Mawson's Antarctic Expedition—the British Australian New Zealand Expedition—reached London from the Far South in their ship, the "Discovery," on June 5. From time to time, we have published various photographs taken during their adventuring in the white wastes; but we have no hesitation in returning to the subject, for the pictures here reproduced are decidedly unusual. That at the top of the page

shows two colonies of penguins looking for all the world like marooned mariners—the larger group on the comparatively gentle slope on the right of the iceberg; the smaller in the "valley" to the left of the centre. As to the photograph made by the light of the midnight sun, we do not think that we shall be challenged when we claim that it suggests some strange mediæval fortified city, a white, fantastic Carcassonne of gleaming ice.

A "POMPEII" OF SOUTHERN PALESTINE:

THE GREAT BUT NAMELESS CITY OF THE SHEPHERD KINGS WHO ONCE RULED EGYPT:
IMPORTANT DISCOVERIES AT TELL EL AJJÛL (THE HILL OF THE CALVES).

By SIR FLINDERS PETRIE, F.R.S., Professor of Egyptology in the University of London.
(See Illustrations on the opposite page.)



FIG. 1. BRONZE TOOLS AND WEAPONS CHARACTERISTIC OF THE HYKSOS PERIOD: AN EGYPTIAN KNIFE; FOUR TANGED DAGGERS; A TOGGLE-PIN; AND SOME BODKINS.

FOUR thousand years ago a city was abandoned, desolated by fever, on the great highway of the civilised world. It was the frontier between two continents, the two civilisations of Egypt and Asia. This capital of South Palestine was supplanted by the city of Gaza on a more healthy site, four miles to the north. The older site is nameless to us, merely called Tell el Ajjûl, the Hill of the Calves, by the Arabs; its real name perished before written history of Jew or Greek, and we may well call it Old Gaza. It was one of the greatest cities of early times, double the size of the northern capital, Megiddo, and more than a dozen Troys could be put inside its circuit. It lies bare of any later dwellings or cemeteries, and within a couple of feet from the top the walls are found, firm and solid as when they were built.

The latest buildings of the city remain (Fig. 6) up to eight feet high, buried in the ruins of two or three upper storeys. Rooms have been cleared out that might be roofed and occupied, and we can walk through a row of them. The long streets which we have emptied lead through the city and join up at corners (Fig. 4), where many a busy man passed by. It reminds us of Pompeii, but it is more than twice as old.

In the small part which we have cleared there is a square house, fifty feet each way, containing eight rooms and opening out to an annexe; this provided a hall twenty-four feet long with a hearth in it (Fig. 9). Around this fire had sat the notables on a stuccoed floor, and debated about their great neighbour, Egypt, and how people from the north had been passing by to the rich land of the south, as Abraham did later. Around this large house many other buildings have been added.

The lay-out of the city was closely like that of a Palestine city of Greek times, for its regularity amid evident accretions and changes. In some respects it may have been tidier than the later towns. Two or three small shrines were found, entirely stuccoed over, and provided with a place for foot-washing before entry: a stool of brickwork was covered with sea-shells, so that the tread was clean, and water ran into a sink in the ground (Fig. 8).

From that washing-stool the worshipper stepped on to the stucco floor and into the shrine. No painting

on the white walls was seen; no images were found; the worship seems to have been as immaterial as that of Islam. The same attention to cleanliness led these people to sanitary provision more akin to Roman than to Oriental life. There were many wells; one outside of the fortification had a stairway around the side, descending to a draw-well lined with stone (Fig. 5). Pottery abounded in the houses, large water-jars stood in the corners of the rooms, and many smaller jugs and basins. Three kilns were found, made like those in present use at Gaza. A table of brick covered the fire, pierced with openings; on this the pots were placed, arched over to retain the heat. A strong heat must have been reached in order to raise the whole mass to redness. Besides native ware, there was much imported from Syria and Asia Minor, some painted or modelled, such as the pig-vase (Fig. 3) from Cyprus.

The weapons employed were of foreign forms, both Cypriote and Cretan; the dagger was in general use, as it is to this day (Fig. 1). Some gold-work remained (Fig. 2): a toggle-pin for fastening the dress, though such were usually of bronze; a pair of ear-rings or perhaps, rather, hair-rings, for holding tresses of hair. With these was a scarab bearing a wish: "May Yaz gratify Mera"; this god Yaz was probably Tyrian, according to the name Yezibaal (Jezebel), meaning "Yaz is lord." The toggle-pin and each ear-ring weigh 80 grains, an amount which shows a northern origin. A Babylonian origin is indicated by the weight of a gold pendant in the form of a flying falcon, covered with granular work (Fig. 2). A large number of weights show the amount and range of commercial intercourse, mostly with Egypt, less with Babylon, and least with North Syria.



FIG. 2. GOLD-WORK OF THE HYKSOS PERIOD—BEFORE 2200 B.C.: FLUTED EAR-RINGS (OR HAIR-RINGS) AND TOGGLE-PIN (EACH WEIGHING 80 GR., SYRIAN STANDARD); CARNELIAN BEADS; AND A SCARAB MENTIONING THE GOD YAZ, WHO IS ASSOCIATED WITH THE NAME OF JEZEBEL (MEANING "YAZ IS LORD").

cities, "great and walled up to heaven," which dismayed the nomad Israelites.

In the cemeteries here were two entirely different forms of graves. The later were circular pits, around which were *loculi*, or ledges, on which bodies were laid; these were of Hyksos date, though entirely unlike other tombs of that age. Long before all these there were rock-chamber tombs, closed by a door slab at the bottom of a square pit—the type of the Old Kingdom in Egypt.

The history of the denudation of the site shows that it was these early people who made the mighty fortification and cut a tunnel five hundred feet long, which led from the city gate into the open country. A wide field of research is open to us in the connections of these early peoples of the Patriarchal Age, in the movements which culminated in the Hyksos rule over Egypt, and in the nature of the civilisations which overlaid each other. The material culture of the Amorite certainly stood high; over that ruled the power of the nomad Hyksos (like the Turk), a dominant cavalryman, whose large horses were buried with him, as we discovered (Fig. 7). Upon that came the fierce monotheism and cleaner life of the Israelite. The Greek, the Turk, and the Wahaby at present give a modern parallel to ancient struggles.

The objects above mentioned—pottery, weapons, scarabs, gold-work—are on view next month in London, at University College, Gower Street, from July 6 to 25, without ticket or fee. All who care to understand the past will do well to visit this exhibition of antiquities and photographs of the ancient city, Old Gaza.



FIG. 3. A PIG-SHAPED BOTTLE: AN EXAMPLE OF MODELLED POTTERY FROM CYPRUS IMPORTED TO THE CITY OF THE HYKSOS KINGS ABOUT 1600 B.C.; FINE-TEXTURED WARE WITH FANCIFUL FORMS AND DECORATION.

DISCOVERIES AT "OLD GAZA": THE CITY OF THE HYKSOS KINGS.

PHOTOGRAPHS BY COURTESY OF SIR FLINDERS PETRIE. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



FIG. 4. REMINISCENT OF POMPEII, BUT TWICE AS OLD: THE ONCE-BUSY HYKSOS CAPITAL—THE CROSSING OF THE PIT STREET (RIGHT) AND THE BROAD STREET (LEFT), A BOULEVARD ALONG THE CLIFF EDGE.



FIG. 5. BEDAWY WORK-GIRLS OF THE BRITISH EXPEDITION DRAWING WATER AT AN ANCIENT WELL, JUST EXCAVATED, WITH A SPIRAL STAIRWAY LEADING DOWN TO A STONE-LINED DRAW-WELL.



FIG. 6. THE FIRST COMPLETE BRONZE AGE ROOMS HITHERTO DISCOVERED: TWO INNER DOORWAYS OF A HOUSE USED FOR SEVERAL CENTURIES AND ABANDONED ABOUT 2000 B.C.



FIG. 7. "THE 'GREAT HORSE' APPEARS HERE FOR THE FIRST TIME, IMPORTED FROM ASIA": ONE OF THE HYKSOS GRAVES WHERE HORSE AND MASTER WERE BURIED TOGETHER.



FIG. 8. THE EARLIEST KNOWN INSTANCE OF ABLUTIONS BEFORE WORSHIP: A FOOT-WASHING "BASIN" AT A SHRINE DOOR—A HOLLOWED AND SHELL-PAVED STAND WITH A CENTRAL DRAIN FORMED BY THE NECK OF A LARGE JAR BELOW.



FIG. 9. "AROUND THIS FIRE HAD SAT THE NOTABLES AND DEBATED ABOUT EGYPT": THE FIRST KNOWN BRICK HEARTH IN THE MIDDLE OF A ROOM; WITH PROJECTING "HOB," AND RAISED ON A LOW PLINTH.

Londoners will soon have an excellent opportunity (as mentioned by Sir Flinders Petrie in his article opposite) to see the wonderful results of his excavations, for the British School of Archaeology in Egypt, on the site of the ancient city of the Hyksos (or Shepherd) Kings, who at one time ruled Egypt. It is situated at Tell el Ajjul, in southern Palestine. A free exhibition of the objects found, several of which are shown in our illustrations with the article, is to be open at University College, Gower Street, from July 6 to 25. In a lecture given there recently on the subject, Sir Flinders Petrie said: "Ajul lies on the ancient international road between Palestine and Egypt. Our

discoveries clearly controvert the popular notion that the Shepherd Kings were merely wandering nomads living in their tents. There is evidence of centuries of settlement, with brick fortresses, harbourage, and a system of weights and measures, that shows established commerce with Egypt and other countries. Ajul was abandoned about 2000 B.C., probably owing to malaria. A new settlement was then made at Gaza. . . . Among the ornaments we found was the replica of a bird in graduated gold-work, with spread wings—evidently lost by some lady of 2000 B.C. in the broad street of Ajul. There is still work for the next fifty years at Ajul, but financial support is urgently required."

The World of the Kinema.

By MICHAEL ORME.

ERNEST B. SCHOEDSACK AND "RANGO."

IF I needed a champion for my recent plea for scenarios gleaned from Nature, I could find no better knight than Ernest B. Schoedsack, whose remarkable picture, "Rango," is, so far, the crowning achievement of an adventurous career. For an adventurer Mr. Schoedsack has been from his boyhood days, a *chevalier errant* seeking instinctively the path of peril and activity. Still in his thirties, his life has been crammed with sufficient incident and variety to supply the material for a dozen "thrillers," but the important thing from the point of view of the kinema is that he seems to have been feeling his way gradually towards a form of natural pictorial drama which is as distinctive from the customary adventure picture as it is from fictional romance. His experience as camera-man with Mack Sennett, and during the war with the American Army in France, must undoubtedly have formed a solid basis for his later experiments. His courage and determination speak for themselves through every foot of his sensational productions. But the studios have their heroes too. Determination and sensational exploit is not confined to the unbeaten tracks, and camera-work has reached a standard of excellence from which a lapse is more astonishing than its attainment. It is not these qualities, although they are of extreme importance, that invest Mr. Schoedsack's pictures with their high kinematic value and place them on a pinnacle of their own. He possesses in a marked degree a sense of drama and a genius for its expression in the terms of the screen. His

instant losing its momentum or weakening in tension, and yet preserving in its thrilling urgency a decorative aspect inspired by Nature's soul-stirring designs.

Mr. Schoedsack's first essay in natural drama was "Grass," which he made in collaboration with Mr. Merian Cooper. It followed the trek of the vast

funny wizened-faced babies popping out of their hiding-places to play, whilst a lazy furry fellow yawns and hugs his gnarly pillow. Panic in the jungle, when the tiger's clattering roar sends up its terrible warning, and headlong flight invades the screen with the rush and scramble of lean, agile bodies,

down the runways, across the turbulent river, up the festooning rope-like creepers—a wild, swift symphony of motion, headlong and cataclysmic. And death in the jungle, cruel and ruthless, when the tiger springs to his kill, superb in the ripple of great muscles beneath a tawny hide, awful in the impulse of elementary fury. All these are moments of a poignancy not easily forgotten. The final glimpse of poor Tua, waiting in mute, bewildered sorrow in the fork of a bare and stricken tree-trunk for the son who will never return, is

a fitting *point d'orgue* to a composition that has caught and held something of the mysterious beauty and the inexorable laws of the primeval forests.

Such "fake" as there may be in "Rango"—and it stands to reason that the animals were not so obliging as to conform obediently to Mr. Schoedsack's theme—must, I think, reside in his masterly cutting and his infinite patience in piecing together the harvest of his toil. I have been assured, for instance, that it was not the podgy, adorable little Rango himself who was left, an inert bundle of fur, in the tiger's track. For this relief, much thanks! But whatever manipulation of material there may have been, the picture carries complete conviction in its brilliant combination of action, actuality, and sound.

herds in Persia, moving slowly onwards in quest of fodder. Then came "Chang," the epic of the elephant, produced, again in conjunction with Merian Cooper, in Siam. The joint work of the collaborators was seen once more in the animal sequences that contributed largely to the success of "The Four Feathers." After that, the co-producers parted. Mr. Schoedsack found his way to the Dutch East Indies, where he pitched his camp with a few white companions and native bearers in the heart of the Sumatra jungle. Here he spent eight months, amongst what dangers from wild beasts, heat, fever, and tropical tempest one can easily imagine. Here, in the only region where the orang-utan and the tiger are to be found in conjunction, he brought the great simplicities of life and death into pictorial form.

That he has sought a parallel in the struggles for existence and the common dangers of a native tiger-hunter, who dwells with his boy child in a high-pitched bamboo hut, and a couple of orang-outans, sire and son, is merely a structural device; it leaves his work entirely free of cramping screen conventions. It does, however, supply the occasion for a delightful comedy in the greed of old Tua, the parent ape, and the mischievous, almost pathetically human, playfulness of his off-spring, little Rango. But where the picture rises to greatness is in its intimacy with Nature's moods. Dusk in the jungle, with its atmosphere of awakening peril as the monkey-folk seek safety in the topmost branches, the young huddled close in their mothers' arms with anxious

solicitude, and bright eyes probing the shadows beneath for the striped death that stalks by night. Dawn in the jungle, with a chorus of chattering, twittering voices greeting the rising sun in a joyous dismissal of nocturnal fears, and



A "COMPRESSED" KINEMA-GRAPH OF A WALKING MAN AND A MANSION.



THE EXPANDED VERSION OF THE PHOTOGRAPH OF A WALKING MAN AND A MANSION.

SCENES COMPRESSED AND EXPANDED—FOR THE WIDE KINEMA SCREEN: A VIEW AS TAKEN AND AS SHOWN.

A full explanation of these photographs will be found on the opposite page; with other examples.

All Photographs by Courtesy of Fulvue-Film, Ltd.



A "COMPRESSED" PHOTOGRAPH: A "ZOO" ELEPHANT AND ITS KEEPER—A PICTURE WHICH IS SEEN IN NATURAL FORM WHEN SHOWN ON THE WIDE SCREEN BY THE FULVUE PROJECTOR. (SEE OPPOSITE PAGE.)

flair for the effective incident is no less amazing than the unerring skill with which he moulds his material, gathered, one is aware, during months of patient waiting under incredible difficulties, into a continuous and harmonious whole, never for an



A "COMPRESSED" PHOTOGRAPH: A "ZOO" BEAR BUSY BEGGING—A PICTURE WHICH IS SEEN IN NATURAL FORM WHEN SHOWN ON THE WIDE SCREEN BY THE FULVUE PROJECTOR. (SEE OPPOSITE PAGE.)

WILL ROGERS.

Mr. Will Rogers is not only one of the most individual comedians, bar none, America has ever produced, but he has, in addition, brought the effect of spontaneous humour on the screen to the level of a

[Continued on page 1074.]

SCENES COMPRESSED AND EXPANDED—FOR THE WIDE KINEMA SCREEN.

REPRODUCTIONS BY COURTESY OF FULVUE-FILM, LTD., GRAND BUILDINGS, TRAFALGAR SQUARE.



1. A "COMPRESSED" VIEW OF THE TOWER BRIDGE: A PHOTOGRAPH SO TAKEN THAT WHEN IT IS EXPANDED BY A LENS IN THE FULVUE PROJECTOR IT IS SEEN ON THE WIDE KINEMA SCREEN IN THE NATURAL, UNDISTORTED FORM SHOWN IN ILLUSTRATION NO. 2.



2. THE EXPANDED FORM OF THE "COMPRESSED" VIEW OF THE TOWER BRIDGE: THE PHOTOGRAPH SEEN IN "SQUEEZED" FORM IN ILLUSTRATION NO. 1 AS IT IS SHOWN ON THE WIDE SCREEN; RESTORED TO NATURAL, UNDISTORTED SHAPE BY MEANS OF A SPECIAL LENS.



3. A "COMPRESSED" VIEW OF A WALL AND GATEWAY IN THE TOWER OF LONDON: THE UNEXPANDED VERSION OF THE PHOTOGRAPH WHICH IS SHOWN IN ITS NATURAL FORM IN ILLUSTRATION NO. 4.



4. THE EXPANDED FORM OF THE "COMPRESSED" VIEW OF A WALL AND GATEWAY IN THE TOWER OF LONDON: THE SCENE AS IT APPEARS IN NATURAL, UNDISTORTED SHAPE WHEN SHOWN ON THE WIDE SCREEN BY MEANS OF THE FULVUE PROJECTOR.



5. A "COMPRESSED" VIEW OF A WOOD: THE UNEXPANDED VERSION OF THE PHOTOGRAPH WHICH IS SHOWN IN ITS NATURAL FORM—AS SEEN ON THE WIDE KINEMA SCREEN—IN ILLUSTRATION NO. 6.



6. THE EXPANDED FORM OF THE "COMPRESSED" VIEW OF A WOOD: THE SCENE OF ILLUSTRATION NO. 5 AS IT APPEARS IN ITS NATURAL, UNDISTORTED SHAPE WHEN SHOWN ON THE WIDE KINEMA SCREEN BY MEANS OF THE FULVUE PROJECTOR.

The latest innovation in the world of the kinema is the wide picture shown on large, oblong screens. At first, it was decided to employ the obvious method and utilise a wider-than-normal film. It was found, however, that panoramic pictures thus produced would prove too expensive; for they would necessitate the spending of something like £35,000,000 for new studio and kinema equipment and call for an additional cost of some £6,000,000 a year for the extra width of negative and positive films. Then British ingenuity devised "Fulvue," a wide-picture process not calling for this huge expenditure. This was demonstrated recently at the Regal Cinema, in London. By it, wide pictures are produced and projected without the aid of wide film; and the Fulvue picture fills the whole width of the proscenium opening, covering, for instance, a screen nearly forty feet wide and fifteen feet high. To go into technicalities, it should be

said that the wide lens (or "eye") of the apparatus takes in twice the "field" ordinarily included by the cinematograph camera. By means of the apparatus, which consists, essentially, of special cylindrical and spherical lenses, this wide field is compressed laterally so that the image is "squeezed" on to standard, 35-millimetre film in much the same way that a distorting mirror "squeezes" a broad-shouldered person into the appearance of one who is tall and thin. As the film passes through the projection machine in the kinema, the image that was laterally compressed by the Fulvue process emerges restored to its natural proportions, the expansion being effected by means of a second lens. Thus a stage-wide picture reaches the screen. It should be added that our photographs are from originals made by Mr. Errol Hinds, the technical photographic expert who accompanied the Court-Treant Filming Expedition in the Sudan.

THE WORLD OF SCIENCE.

TEUTHOPHAGOUS WHALES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IT is not often that I use long words of mystic meaning on this page, but I cannot forgo the title I have just chosen. "Teuthophagous Whales"—what a fine and impressive phrase! When translated into "Whales which eat cuttle-fish" it becomes a mere cacophony; and "Cuttle-fish-eating whales" is no better. But, by whatever title I preface what I have to say about these creatures, the theme itself will not be affected; and I have some rather surprising facts to record.

It is generally supposed that we can tell—roughly, at any rate—what an animal feeds on by examining its teeth. Such an examination, indeed, will, as a rule, afford us at least a "clue" to the diet. But in the "toothed whales" it will not even do this. The term "toothed whales," it should be remarked, is used in contrast with the "baleen whales," wherein horny plates of "baleen" have replaced the teeth. Of these "toothed whales," it may be remembered, I had something to say on this page on May 23. I referred to the time when whales were in the making, when, as their fossil remains show us, several kind of teeth were present—incisors, canines, pre-molars, and molars. Later, these lost their distinctive forms and became reduced to mere pegs, while their numbers were prodigiously increased.

To-day I want to say something of the teeth of the "beaked whales," for these form a race apart, and in the matter of their teeth it will, I think, be admitted that they display some quite extraordinary features. As I have already remarked, whales' teeth differ from those of all other mammals in that we cannot associate their form with the nature of their

of the upper jaw are so reduced in size that they barely cut the gum, and are extremely rare in museum specimens, having been overlooked by those who prepared the skulls. They have evidently failed to

In the nearly related Layard's beaked whale, this pair of teeth, with age, grows upwards on each side of the cylindrical upper jaw till they at last form a pair of great, strap-shaped bands, arching over the jaw till they meet above and prevent the opening of the mouth beyond a mere slit (Fig. 3). How this animal can contrive to get food of any kind into its mouth is a mystery, for it cannot draw it in by a sudden catch of the breath, since the mouth is shut off completely from the lungs, as in all whales. True's beaked whale differs from the rest of the genus *Mesoplodon* in having the single pair of teeth, which are blunt cones, at the extreme end of the jaw, as in *Ziphius*, but no reason can be assigned for this.

Finally, I come to the most remarkable of all—the lower jaw of *Mesoplodon densirostris*. It is an extremely rare animal, hence it has no name in common speech. It has been taken at the Seychelles and at Lord Howe's Island in the Pacific. As will be seen in

the accompanying photograph (Fig. 2), this lower jaw really is of a most astonishing shape; for on each side it rises to form a great upstanding plate, surmounted by an enormous triangular tooth, answering to that of Sowerby's whale. In the living animal this tooth-bearing area of the jaw stands up on each side, and above the long snout. But what purpose these teeth serve is a mystery.

In all other animals structures which have ceased to be used gradually atrophy, and become reduced to vestiges. Hence, then, we must assume that these teeth are not functionless. But what is their function? A number of very different types of jaws have now been surveyed, all of them of species which feed exclusively on cuttle-fish. But in the matter of their dentition they display, as I have said, a most bewildering unlikeness, from which we are justified in assuming that these teeth play no part in the capture of food. But why have they, in so many cases, been reduced to a single pair, and why does the position of this pair in the jaw differ so widely?

serve any useful purpose. In all the other beaked whales this reduction has proceeded to its logical conclusion—extinction. I have never found more than vestiges thereof.

One of the best known of these whales is the bottle-nosed whale (*Hyperoodon*), and is fairly common in our own seas. It is absolutely toothless, save in the old bulls, which have a pair of teeth at the end of the lower jaw, and these, it is clear, can have nothing to do with the capture of food. I have found, however, minute vestiges of teeth buried in the gum all along the lower jaw. Why have this pair alone survived? One must ask the same question in the case of Cuvier's beaked whale (*Ziphius*), for here again there is only a single pair of teeth, and these, which are like two great conical bosses, project from the end of the jaw in the old bulls alone. As with the bottle-nosed species, in young males and females this pair of teeth will always be found, embedded in the gum. In the female jaw they remain there throughout life.

We come now to a very rare species of the Southern Seas—*Berardius*, or "Arnoux's beaked whale." Here, again, only in old bulls do we find a pair of great triangular teeth at the end of the lower jaw (Fig. 1), and close behind another pair of conical teeth. The front pair, as with the two preceding species, may serve as weapons of offence in fighting rival bulls. But what part is played by this second pair? This question gains point from the fact that in Sowerby's beaked whale (*Mesoplodon*) a triangular pair of teeth, precisely similar to that of *Berardius*, is found much further back in the jaw. Here they can scarcely serve as weapons, and it is still less likely that they serve as aids in the capture of food.



2. THE EXTRAORDINARY LOWER JAW OF *MESOPLODON DENSIROSTRIS*: A RARE TYPE OF WHALE IN WHICH THE TOOTH-BEARING AREAS OF THE LOWER JAW GROW UP ON EACH SIDE OF THE SNOUT TO FORM TWO GREAT PLATES SURMOUNTED BY THE TRIANGULAR TEETH.

M. densirostris is an extremely rare animal, which has been taken at the Seychelles and at Lord Howe's Island, in the Pacific. In the living animal, the lower jaw stands up on each side of the snout in two broad vertical plates, each plate surmounted by the enormous triangular tooth, answering to that of Sowerby's whale.

food, though this might be possible if we knew more about them. But let me come to grips with my subject, for then my meaning will become more apparent.

By a curious perversity, for which I am not responsible, the first of my "cuttle-fish eaters" are not "beaked whales," but belong to the *Delphinidae* the dolphin tribe. These two are the rare and singular "false killer" (*Pseudorca*) and its near relation, our "pilot whale" (*Globicephalus*). The false killer has a really formidable array of enormous teeth in both jaws, not inferior, having regard to the relative size of the two animals, to those of the ferocious killer whale, which preys entirely on other whales, attacking even the huge blue whale, 100 ft. long, and that other giant of the seas, the sperm whale. Though between the false killer and the true killer (*Orca*) there is so little difference in the matter of the teeth, their food is very different, for the false killer is a cuttle-fish eater. And so also is the pilot whale. But in this species the teeth are reduced to conical stumps, ten in each jaw.

In the beaked whales this reduction in the number of the teeth shows strange vagaries, and this is even more true of their shape and position in the jaw. In the sperm whale, the giant of the tribe, the lower jaw is armed with a formidable array of huge, conical teeth, twenty-three in number on each side. Those



1. A PUZZLE OF DENTITION: THE LOWER JAW OF ARNOUX'S BEAKED WHALE (*BERARDIUS ARNOUXII*), WITH TWO PAIRS OF TEETH—THE FRONT PAIR PROBABLY SERVING AS WEAPONS OF OFFENCE AS IN OTHER SPECIES, BUT THE BACK PAIR SERVING NO APPARENT PURPOSE.

A possible answer to the puzzle is furnished by the assertion that the hinder pair of teeth are embedded in gristly "sacs," which, by the aid of bundles of muscular tissue, can be raised so as to force the teeth further out of the jaw and depressed to bring them back again. But this statement requires confirmation.

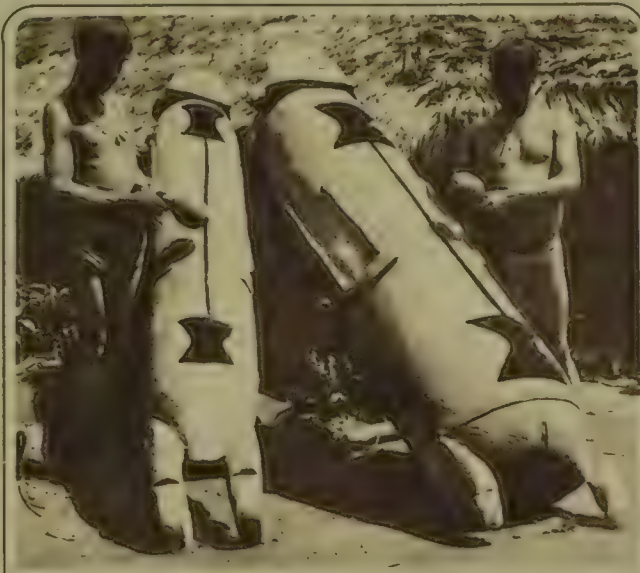


3. THE LOWER JAW AND SNOOT OF LAYARD'S BEAKED WHALE: A SPECIMEN WITH TEETH THAT HAVE GROWN UPWARDS TO FORM TWO GREAT STRAP-SHAPED BANDS, ARCHING OVER THE SNOOT SO AS ALMOST TO PREVENT THE OPENING OF THE MOUTH. The teeth in Layard's beaked whale occupy the same position as the triangular teeth of Sowerby's whale (*Mesoplodon*). Several such jaws as the one illustrated here are known, but very little has been discovered about the living animal, which is exceedingly rare.

LE CHIC ET LA GRANDE TOILETTE ON THE AMAZON!— INDIAN CUSTOMS AND COSTUMES.



ORNAMENTED JIVARO INDIANS—THE MAN ON THE LEFT WITH THE SHRUNKEN HEAD OF AN ENEMY SUSPENDED FROM HIS NECK.



THE BIG DRUMS OF A CEREMONIAL ORCHESTRA ON THE BANKS OF THE AMAZON: GREAT TOM-TOMS OF THE OCaina INDIANS; WITH 'CRUELY CARVED HEADS.



A BABY OF THE UCAYALI INDIANS WEARING A BOARD-AND-BANDAGE DEVICE DESIGNED TO FLATTEN THE FOREHEAD.



A UCAYALI INDIAN DRESSED WITH TRUE BARBARIC SPLENDOUR: BOLD PATTERNS FAVOURED BY THE MORE ADVANCED DWELLERS ON THE AMAZON.



A UCAYALI GIRL IN HER RICHEST JEWELLERY—WITH PAINTED CHEEKS, NOSE ORNAMENT, AND MOUTH ORNAMENT OF BEATEN SILVER.



"CREATIONS" WHICH ARE IN PART PAINTED ON THE SKIN! A BORO WOMAN EN GRANDE TOILETTE; AND HER LITTLE GIRL.



FOUR "BUCKS" OF THE BORO TRIBE ELABORATELY "GOT UP" AND ORNAMENTED: PRIMITIVE INDIANS DAUBED WITH PATTERNS WHICH ALSO FIGURE ON THEIR POTTERY.

The Marquis of Wayrin, the well-known South American explorer, brought back from his last expedition, which took him to the region about the sources of the Amazon, some 20,000 metres of film. We reproduce here some of the more singular of his photographic trophies. Coming down eastwards, from the Andes, the Marquis soon found himself among the Ocaina Indians, where the women, seeking to honour him, put on their ceremonial dresses, carried out entirely in brushwork like the decoration on a piece of pottery. Their neighbours, the Boros, received the explorer with a dreadful feast of palm-tree worms. He was allowed to be present at one of their totem dances—a sort of ballet symbolising the supernatural beings whose favour it was desired to win; nymphs, goblins, butterflies, birds, and fishes. Marching through the impenetrable forest in a



THE BORO'S IDEA OF MASCULINE CHIC: A FRONT VIEW OF THE FOUR ORNAMENTED INDIANS SEEN IN THE PREVIOUS PHOTOGRAPH.

temperature of 38 degrees in the shade, the Marquis reached the land of the fierce Jivaros, who are still at a Stone Age level of culture. These Indians obtain fire by rubbing two pieces of wood together; their favourite weapon is the blow-gun, and the explorers were able to observe the effects of their darts envenomed with *curari*. War is endemic in this country. The victors celebrate their success with a horrible *Tzan-Tza*. In this ceremony the entire scalp and skin are cut from the skull of a conquered foe, and the resulting "mask" is shrunk until it is reduced to the size of a man's fist—but still keeping an exact likeness of the dead man's features in miniature. It is then treasured as an ornament and is hung at the waist of the murderer, suspended from the neck—as shown in the first of our illustrations.

THE VOICE OF THE TAX-PAYER.

By A. A. B.

IV.—THE TRUTH ABOUT THE DOLE.

AT last five men, not in Parliament, of unassailable integrity and competence, have found the courage to tell the public the truth about the Dole. In December last the Government, hard pressed by the newspapers, the Opposition, the Treasury, and the Ministry of Labour, appointed a Royal Commission of seven members to report upon the administration of the Unemployment Insurance Acts. The chairman is Judge Holman Gregory, the judge of the Mayor's and City of London Courts, who, when in the House of Commons twelve years ago, was a Liberal. Mr. Henry Clay is a distinguished political economist,

in many places of getting any servants. It is a very old question, lying at the root of all civilisation—Who's to do the dirty work? Unskilled or disagreeable labour is paid far more than the higher skilled work: the scullery-maid can often command higher wages than the cook, and the odd man than the butler; and the annoyance is aggravated by the fact that there are now no old servants to train the young ones, so that incompetence is added to unwillingness in such women as can neither get the dole nor get employed in shops. This is one of the points in the Report: of the "transitioners"—i.e., those

who draw unemployment pay without having contributed to the insurance fund—"68.5 of the women were married, and of these 46.3 per cent. were under 30 years of age." These are "the flappers" whom Mr. Baldwin enfranchised in 1928. Apparently, their proof of civic capacity is extracting from the tax-payers' pockets money to which they are not legally

truth is there is plenty of work waiting to be done; the trouble is to find the men who prefer it to football matches, betting, and the bar. Ask any policemen in the lower neighbourhoods of London whether Friday nights, when the dole is paid, are not their busiest time.

It is doubtful whether the Government will accept the recommendations of their own Commission for reforming these abuses, and certain that the Trade Unions and the I.L. Party will oppose them. Why should they incur the unpopularity of doing so, when they have got a meek and patient middle class who will go on paying at the cost of their own wives and children? The people who receive the dole help to elect the Members of Parliament.

The British nation, not excepting the trade unionists, who do just what their secretaries and foremen tell them, are the most docile and obedient in the world. Centuries of study by astronomers, mathematicians, and theologians having divided the hours of the day and night and the months of the year in a manner which we have practised for two centuries, suddenly the Government says we must alter our watches and clocks twice a year, putting them on or back by an hour. And the odd thing is that 40,000,000 people do it without a murmur. Now we are threatened with 16½ o'clock instead of half-past four, and with a thirteenth month called "Sol"; and we shall no doubt accept new calendars without a word. No free people but the British would submit to our worrying and inquisitorial method of assessing and collecting income tax. Happily, the intervention of the National Playing Fields Association, of which Lord Derby is the chairman, has stopped one of those fussy pieces of tyranny which are growing more frequent. The Road Traffic Act has a clause of which this is the effect: when a farmer or tradesman or squire lends his cart or lorry for the gratuitous conveyance of a cricket eleven, or football team, or school treat, or Boy Scouts, the



THE LAYING OF THE FOUNDATION-STONE OF THE NEW BUILDINGS OF MERCHANT TAYLORS' SCHOOL AT SANDY LODGE: H.R.H. THE DUKE OF YORK PERFORMING THE CEREMONY—AT HIS LEFT, MR. WILLIAM GRAHAM, THE MASTER OF THE MERCHANT TAYLORS' COMPANY.



THE NEW MERCHANT TAYLORS' SCHOOL: THE FINE SERIES OF BUILDINGS AS THEY WILL BE WHEN COMPLETED AT SANDY LODGE—A GENERAL VIEW FROM THE EAST.

The Duke of York, who was accompanied by the Duchess, laid the foundation-stone of the new buildings of Merchant Taylors' School at Sandy Lodge, near Rickmansworth, on June 11. Their Royal Highnesses were met on their arrival by Mr. William Graham, who is the Master of the Merchant Taylors' Company, and by the Wardens of the Company. The decision to remove the School to the country was made when the Merchant Taylors' Company found that the buildings in Charterhouse Square were no longer adequate for 500 boys, and it was determined to buy the Sandy Lodge site, which covers nearly 250 acres. In the course of an Address thanking the Duke and Duchess for their presence, Mr. William Graham said that no other public school had more, if, indeed, so many, scholarships available for its scholars to the Universities of Oxford and Cambridge. It was the desire of the Company that the traditions of the School and the intention of the founders to benefit London boys should be preserved, and for that reason this particular site had been selected, as it was easy of access for a large proportion of Londoners.—[By Courtesy of the Architects, Messrs. William G. Newton and Partners.]

entitled. And because they have votes, they will probably be allowed to go on doing so.

Large numbers of men enter into contracts with employers, who can't or won't run their mills or factories full time, to work for the first two days of the week and draw the dole for the other three. How can there help being abuses, when, by the most recent law, the Ministry of Labour officials who hand out the dole (from your pocket and mine) are not allowed to ascertain by inquiry whether the applicants are "genuinely seeking work," and cannot compel them to take work unless it suits their fancy or is the work to which they are accustomed? The

owner is obliged to bring his cart or lorry up for inspection by the police as a licensed hackney carriage, and to pay a yearly sum of £6. Thanks to the action of Mr. E. T. Campbell and Miss Picton-Turberville in the House of Commons, and the organising energy of Mr. R. L. Murray Lawes, chairman of the Executive Committee of the Kent Playing Fields Association, the Minister of Traffic has undertaken to introduce a short amending Bill in the House of Lords to repeal the obnoxious clause. So now lads and lasses may be driven to and from their games in the untaxed vehicle of a kindly neighbour. A small but decisive victory over officialdom, showing what may be done by combination and courage.

at one time in the Ministry of Labour, at present Professor of Social Economics in the University of Manchester. Dr. Hetherington is the Vice-Principal of Liverpool University; Mr. E. C. P. Lascelles is a deputy umpire under the Unemployment Insurance Acts; and Mr. Trouncer is the President of the Institute of Actuaries. A stronger, more impartial, more intellectual Commission has never been appointed; and their interim Report is a scathing exposure of a system of public robbery which, unless checked, will not only wreck the coming year's Budget, but make us the laughing-stock of the world. The Treasury is borrowing £1,000,000 a week; partly, no doubt, to relieve the genuine distress of the coal, steel, and textile industries in the North, but largely to provide incomes for strong, healthy mill and factory girls who have married, and refuse either to return to the mill or to go into domestic service.

These are the women who persuade girls not to go into service, which they depict as slavery, although there is no class that is better paid, better fed, and better lodged, with more hours of leisure, than the domestics of the present day, whatever may have been the case in the last century. It is sheer class hatred, and dislike of obeying orders, that have caused what is coming to be a very serious social difficulty for all classes—the impossibility

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. K. G. MURRAY.

Well-known amateur air pilot. Killed during a private "aerobatic" display at Fen Ditton, Cambridge, on June 13, when his aeroplane broke a wing. He was taken to Addenbrooke's Hospital, where he died.



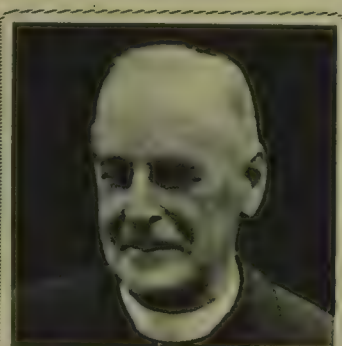
DR. WILLIAM HUNT.

Eminent Church historian. Died, June 14; aged ninety. Vicar of Congresbury, Somerset, 1867-1882. Published "The English Church in the Middle Ages"; Co-Editor of the "Political History of England."



MR. W. F. DENNING.

Died, June 9; aged eighty-two. "Doyen" of amateur astronomers. Observer of meteoric showers. Discovered five new comets. Royal Astronomical Society's Gold Medal, 1898. Discovered Nova Cygnus, 1920.



LORD WENLOCK.

Died, June 14; aged seventy-four. For thirty years a clergyman in the East End of London (at St. Andrew's, Bethnal Green, and St. John-at-Hackney). Vicar of St. Peter's, Eaton Square, 1913.



MR. R. H. DAVIS.

Inventor of the Davis Submarine Escape Apparatus which saved six survivors of the disaster to the submarine "Poseidon," and was fully described by us in our last issue. Well-known expert on sea-diving.



THE LADIES' OPEN GOLF CHAMPIONSHIP: THE FOUR SEMI-FINALISTS; INCLUDING THE NEW CHAMPION, MISS ENID WILSON (HOLDING CUP).

Miss Enid Wilson won the Ladies' Open Golf Championship, at Portmarnock, on June 12; defeating Miss Wanda Morgan in the final of thirty-six holes by 7 and 6. Above are seen the semi-finalists: (l. to r.) Mrs. W. Greenlees, Miss Enid Wilson, Miss Wanda Morgan, and Miss M. Gourlay.



THE WORLD'S AMATEUR SKATING CHAMPION TAKES TO ATHLETICS: MISS SONJA HENIE (SECOND FROM RIGHT) READY FOR THE START.

In 1930, when she was eighteen, Miss Sonja Henie, the Norwegian, had won the world's skating championship four times; and she is the reigning amateur world's champion. Recently she has taken up athletics in Norway, and is seen above awaiting the start of a race. She paid a visit to London in November, 1930.



THE NEW FRENCH PRESIDENT, M. DOUMER (L.), AND M. LAVAL, THE FRENCH PRIME MINISTER.

M. Doumer, the new President of the French Republic, entered on his office on June 13. The Prime Minister, escorted by two squadrons of cavalry, called for the new President at the Senate; President Doumergue awaited him in the large drawing-room at the Elysée.



PRINCESS ILEANA OF ROUMANIA AND HER FIANCE, THE ARCHDUKE ANTON OF AUSTRIA-TUSCANY.

The marriage of Princess Ileana, youngest sister of the King of Roumania, with the Archduke Anton of Austria-Tuscany, has been arranged for July 25. The Pope has made several conditions, including the one that any children must be baptised and educated as Roman Catholics.



HERR FRANZ LEHAR, THE COMPOSER, (R.) WITH HERR RICHARD TAUBER IN LONDON.

The evening of June 15 at Drury Lane was remarkable for the return of Herr Tauber to the cast of the "Land of Smiles," after a trip to Bavaria to recover from his throat trouble. Herr Franz Lehar, the composer of the opera, conducted, and both visitors were applauded with great enthusiasm.



THE FIRST BARON TRENT OF NOTTINGHAM.

Lord Trent (formerly Sir Jesse Boot) died on June 13; aged eighty-one. The son of an agricultural labourer who became a small chemist in Nottingham, he began to develop his father's business on the line of a "cash chemist's" at the age of twenty-seven. His many benefactions included the gift of the new University to Nottingham.



THE EXILED SPANISH ROYAL FAMILY: KING ALFONSO VISITS HIS SON, PRINCE JUAN, AT DARTMOUTH.

Soon after his father's exile, King Alfonso's fourth son, Prince Juan, entered the Royal Naval College, Dartmouth, as a cadet. His father recently paid him a visit, and is here seen entering the Dartmouth Roman Catholic Church, with his son (in cadet's uniform) and the Infanta Beatriz.



MAJOR H. EVANS, NEW M.P. FOR GATESHEAD.

The result of the Gateshead by-election, caused by the death of Sir James Melville, on June 9, was a majority of 1392 for Major Evans (Lab.). He was candidate for Maldon in the last General Election; Inspector-General of Pensions on retiring from the Civil Service in 1927.

THE SEASON'S MOST FASHIONABLE RACE-MEETING: ASCOT, 1931.



THE ARRIVAL OF THEIR MAJESTIES AT ROYAL ASCOT: THE KING AND QUEEN, ACCOMPANIED BY THE PRINCE OF WALES AND THE DUKE OF YORK, DRIVING IN SEMI-STATE ALONG THE COURSE PAST THE GRAND STAND, ON THE OPENING DAY OF THE FAMOUS RACE-MEETING.



IN THE ROYAL BOX: A GROUP INCLUDING THE KING (WITH OUTSTRETCHED ARM), THE QUEEN (NEXT TO RIGHT), THE PRINCE OF WALES (EXTREME LEFT, ABOVE), PRINCE GEORGE (NEXT BUT ONE TO RIGHT OF THE QUEEN), PRINCESS MARY (BEYOND THE KING'S HAND), THE DUCHESS OF YORK (SIXTH FROM RIGHT), PRINCE ARTHUR OF CONNAUGHT (EXTREME RIGHT), EX-KING MANOEL AND QUEEN AUGUSTA OF PORTUGAL (FOURTH AND FIFTH FROM RIGHT).

Royal Ascot, the most fashionable race-meeting of the London season, opened on June 16 with all the usual picturesque pageantry. The King and Queen, with the rest of the royal party, drove in semi-state from Windsor Great Park to the royal stand on the course, in seven open landaus, headed by a pair of scarlet-clad outriders, with postilions in scarlet and gold wearing white wigs and Ascot caps. Their Majesties occupied the leading carriage, with the Prince of Wales and the Duke of York, and in the next one were the Duchess of York

and Princess Mary, Countess of Harewood. The royal party also included the Duke of Gloucester, Prince George, the Earl of Harewood, Princess Alice, Countess of Athlone, the Earl of Athlone, and Lady May Cambridge. There were also many distinguished guests from the house-party at Windsor Castle. The weather was fine and sunny, in contrast to the downpour of rain experienced last year, and the wonderful array of women's dresses made, as usual, a brilliant scene. A feature of the occasion was that "Victorian" fashions seemed to be much in vogue.

THE "TOTE" ASCOT: A "BIRD'S-EYE" VIEW AS SEEN FROM AN AEROPLANE.



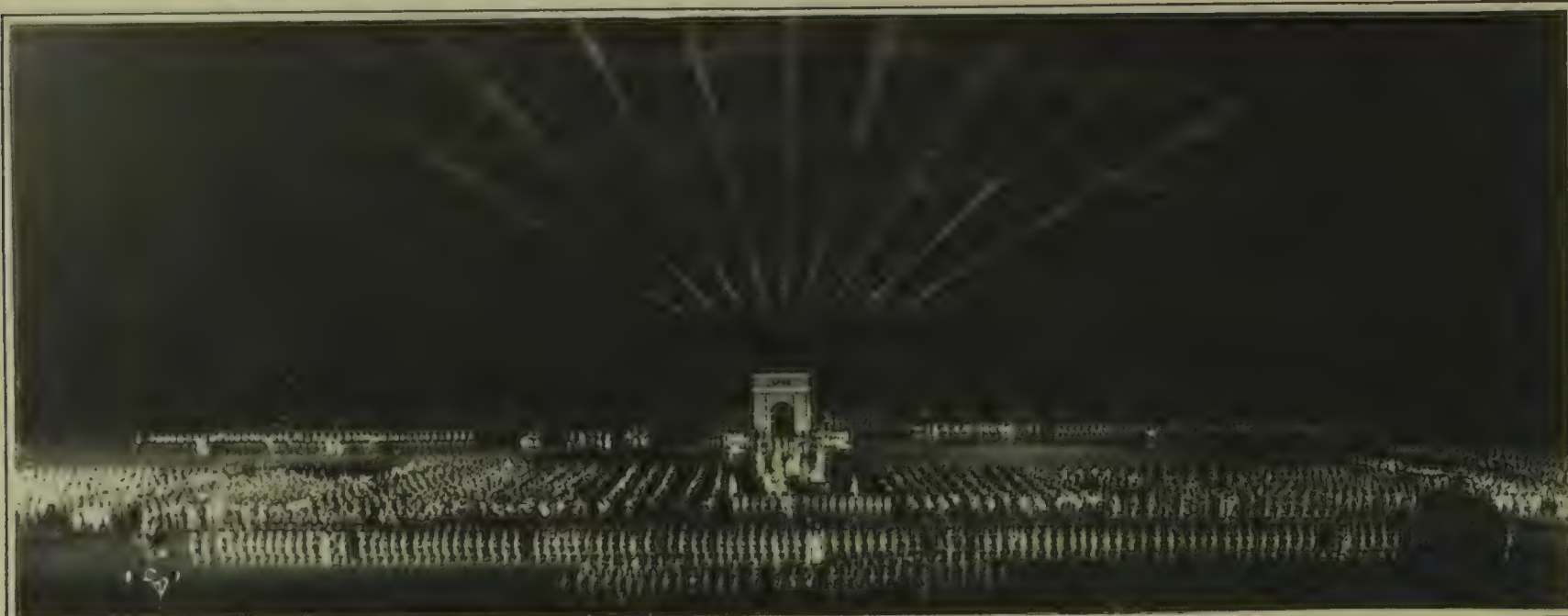
THE 1931 ASCOT FROM THE AIR: A PANORAMIC VIEW OF THE COURSE, SHOWING THE GRAND STAND, AND (BEHIND IT, BACKED BY TREES) THE LARGE BUILDING OF THE CENTRAL TOTALISATOR CONTROL OFFICES, WITH THE SILVER-RING INDICATOR BETWEEN PILLARS AT THE RIGHT-HAND END OF THE BUILDING.

The establishment of the great totalisator system at Ascot, used this year for the first time, has made a considerable difference to the general appearance of the place. The installation of the "Tote" has cost about £200,000, and the working staff numbers about 800. All the old dining- and tea-rooms behind the stands were pulled down, and in their place is now a huge red-brick building, with rows of selling and paying-out windows, and palatial refreshment-rooms above. Three great indicators, in the paddock, stand, and silver-ring respectively, record simultaneously the state of the betting on each horse. In the above

panoramic air view may be seen, to the left of the course in the middle distance the white roofs of the Grand Stand facing the course. Just beyond the Grand Stand is the royal enclosure, with the Judge's box; and beyond that again is the paddock, with the paddock indicator adjoining the road on the left. At the back of the Grand Stand, and to the left of it in the photograph, just in front of a large clump of trees, are the principal "Tote" buildings, at the right-hand end of which, between two pairs of pillars, is the silver-ring indicator. Opposite the Grand Stand, on the other side of the course, are the club tents.

EVENTS OF THE SEASON.

RUSSIAN OPERA AND
BALLET AT THE
LYCEUM THEATRE:
FEODOR CHALIAPIN
AS BORIS GODOUNOV.
—BORIS ADDRESSING
THE PEOPLE WHILE
ON THE WAY TO
HIS CORONATION IN
MOSCOW.



THE SEARCHLIGHT TATTOO: THE SPECTACULAR AND STIRRING "GRAND FINALE": WHEN THE FIVE THOUSAND PERFORMERS ARE ASSEMBLED, THE RUSHMOOR ARENA IS FULLY ILLUMINATED AND THE NATIONAL ANTHEM IS PLAYED.



THE SALE SEASON AT ITS HEIGHT AT CHRISTIE'S: TREASURES WHICH FETCHED 38,450 GUINEAS GROUPED TOGETHER AT THE FAMOUS AUCTION ROOMS. The majority of the items here seen formed "lots" in the sale of the Henry Hirsch Collection on June 10 and 11 and in the sale of Gothic tapestries and embroideries from a famous Continental source which followed the dispersal of the Hirsch Collection. The prices fetched are given below.

1. A Flemish panel (probably Brussels); end of the fifteenth century; 7 ft. 8 in. by 9 ft.; 17,000 guineas. 2. A Tournay panel; c. 1510-20; 15 ft. 7 in. by 13 ft. 11 in.; 1800 guineas. 3. A Brussels panel; c. 1500; 10 ft. 10 in. by 13 ft. 3 in.; 5800 guineas. 4. A pair of Sheraton marqueterie commodes; 51 in. wide by 35 in. high; 1550 guineas. 5. A pair of Chippendale mahogany arm-chairs; 660 guineas. 6. A pair of Chinese porcelain ducks; Kien-Lung; 11 in. high; 900 guineas. 7. A bronze panther; Paduan (School of Riccio), early sixteenth century; 12 in. long

by 8½ in. high; 700 guineas. 8. A Chippendale mahogany writing-table; 69 in. long by 29 in. wide; 2300 guineas. 9. A Chippendale mahogany tripod table; 31 in. diameter; 220 guineas. 10. The contents of the case; 3350 guineas. 11. From a set of ten Chippendale mahogany chairs and two arm-chairs with backs of scroll outline; 1350 guineas. 12. A pair of Chippendale mahogany arm-chairs with frameworks designed in the French taste; 920 guineas. 13. A Chippendale mahogany settee supported on cabriole legs; 6 ft. 6 in. wide; 1300 guineas.

"Frosts of June" in Australia: Snow Sports Amid Leafy Trees.

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER.



SKIING IN THE AUSTRALIAN ALPS, AMONG GUM-TREES WHICH RETAIN FOLIAGE THROUGH THE YEAR:
A JOYOUS SCENE OF WINTER SPORT NOW IN FULL SWING AT THE ANTIPODES.

As, in January, England's frosts and fogs find counterpart in Australia's brightest sunshine, so, in June, county cricket, club tennis, and the varied attractions of coast, river, and countryside are offset by snow sports on the Alps of New South Wales, Victoria, and Tasmania; but with this difference: while Britain's winter cold, unconfined to mountainous districts, is more or less ubiquitous, an Australian may ski and toboggan and plunge into the combers of a sun-drenched coast without a shiver—all within a couple of days or so. The increasing popularity of snow sports in Australia during the past

decade has led to the formation of enthusiastic ski clubs and the establishment of first-class chalets and roomy, up-to-date guest-houses, which provide all the necessary sports impedimenta, at such centres as Mt. Kosciusko and Mt. Buffalo National Park, on the mainland, as well as on the high ground of Tasmania. A curious although extremely picturesque feature of Australian snow scenery is the presence of the fully-foliaged eucalypt or gum-tree, which, although shedding its bark seasonally, retains its leaves at all heights and in all latitudes.



THE HEART OF LONDON.

A YOSHIO MARKINO STUDY OF THE VICTORIA MEMORIAL AND BUCKINGHAM PALACE.

Mr. Yoshio Markino, the distinguished Japanese artist whose work is familiar to our readers from previous reproductions (such as his studies of Westminster Abbey and of the Temple Gardens given in colour in our issue of June 21 last year), sends us the following characteristic note on the above example of his art: "For artists to find out paintable subjects in London is as easy as for sparrows to search their foods. The little birds never worry about to-morrow's victuals, as The Bible says. Even so I never fix my mind what to paint when I go out sketching, but always come home with my head as much surfeited as a sparrow's stomach in the evening. Once, crossing Mall, I had to wait on the little island on the midst of the road while a few cars

passed by, and I casually looked towards the Buckingham Palace. Lo! That glorious view! It was about 5 p.m. when the sun was just above the Victoria Memorial. (The sun is high at that time in Summer.) I was as much delighted as when a sparrow found a big butterfly by a mere luck! I rushed back to my studio, carrying this impression in my head. And it took me several days to digest this sumptuous dish. I mean to paint it from memory. While staying in New York, I was invited to a dinner party, where all the guests started to discuss about the sceneries in London and New York. One lady exclaimed! 'At any rate, we cannot deny that London has some majestic views!'"—[FROM THE PAINTING BY YOSHIO MARKINO.]



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SCULPTURES OF HIGH ANTIQUITY DISCOVERED NEAR THE PYRAMIDS.

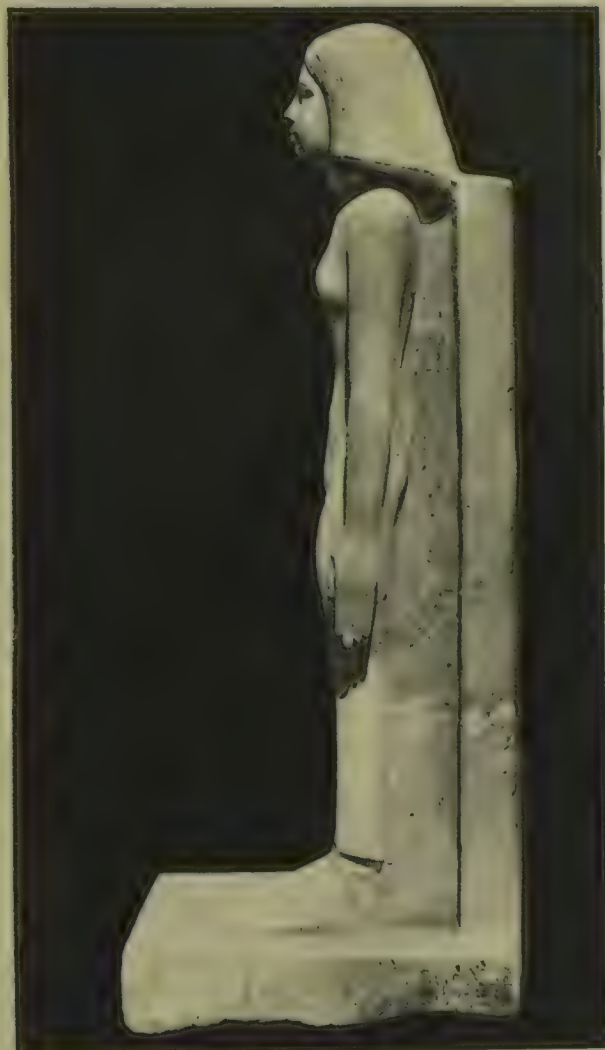
STATUES FROM EGYPTIAN TOMBS -DATING FROM THE OLD KINGDOM.



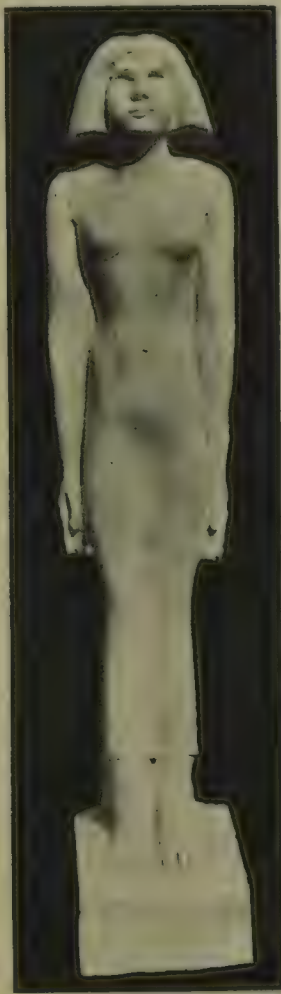
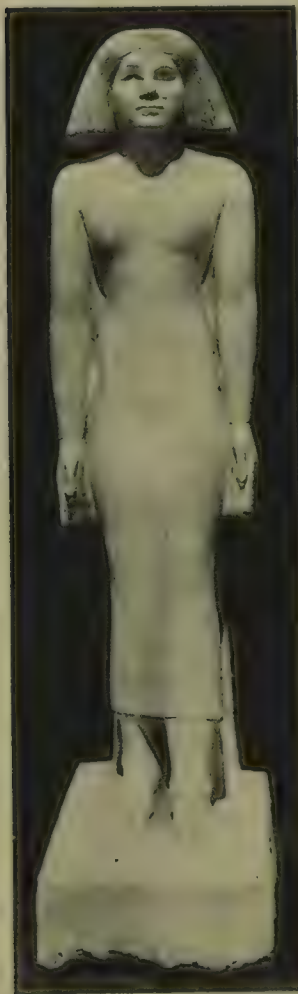
A DISTINGUISHED OFFICIAL OF THE OLD KINGDOM IN EGYPT: A STATUE OF UTA-HETEP—ONE OF THE NEW DISCOVERIES AT GIZA.



PROBABLY RA-OUER, A HIGH DIGNITARY WHOSE TOMB WAS FOUND LAST YEAR: A BASALT BUST.



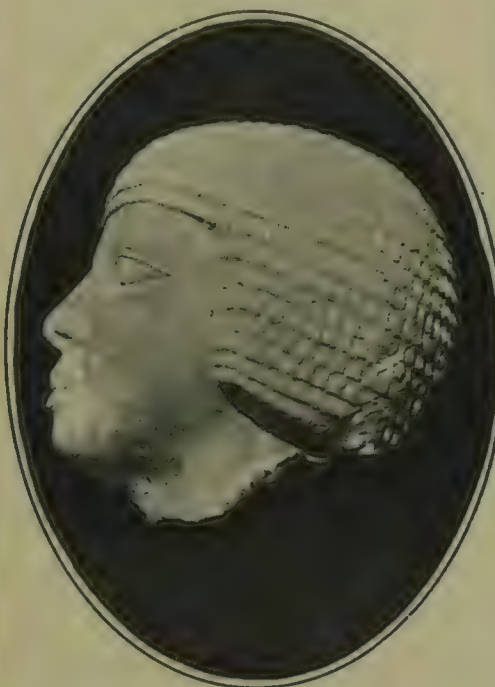
ONE OF THE FIVE STATUES OF A WOMAN FOUND NEAR A NEWLY-DISCOVERED TOMB, AND BELIEVED TO REPRESENT PRINCESS MERISANKH.



ONE WITH LEFT FOOT ADVANCED—RARE IN EGYPTIAN WOMEN'S STATUES: THE OTHER WITH BOTH FEET LEVEL: STATUES OF PRINCESS MERISANKH.



A COURT OFFICIAL WHO HAD CHARGE OF THE ROYAL DIVAN: A STATUE OF NS-WESER.



THE HEAD OF A STATUE NOT IDENTIFIED: AN INTERESTING EXAMPLE OF ANCIENT EGYPTIAN SCULPTURE.



A STATUE GROUP REPRESENTING DEGA AND HIS WIFE: AN EXAMPLE OF EARLY EGYPTIAN SCULPTURES RECENTLY FOUND NEAR THE PYRAMIDS AT GIZA.

The continued excavations of the Egyptian University Expedition near the Sphinx at Giza, under Professor Selim Hassan, Professor of Egyptology in Cairo University (whose recent "finds" were illustrated in our issue of February 21), have since resulted in the discovery of two important tombs of the Old Kingdom. One is that of Wpemnefert, Director of the Palace, and Administrator of the famous Vineyard named Dua-hor-khent-pet, planted by King Zoser of the Third Dynasty. Wpemnefert's wife was a king's daughter, Merisankh, and in a *serdab* beside the entrance to the official's tomb were discovered five statues of a woman, presumably Merisankh herself. Four of them are of fine white limestone; the highest is over 1½ metres and the smallest is 1 m. 40 cm. high. Two of the figures are

represented standing with the left foot thrust forward, a very rare attitude for a woman's statue. These four limestone statues are of the highest artistic merit. The eyes are of rock crystal and calcite set in copper surrounds. The mummy-pit of Wpemnefert has been cleared as far down as possible; but the sepulchral chamber is at present under water, and cannot be cleared until later in the season. The second tomb found is that of Nemaatre, Chief Singer to the Pharaoh, priest of the Sun Temple and the Pyramid of King Neuserre. Some distance from these two tombs a granite seated statuette of Ra-Ouer, a fine head and bust in basalt, a painted limestone head, and some smaller antiquities were found in neighbouring shafts which have been cleared.

A GREAT SEA TRAGEDY: 392 DEAD IN A CAPSIZED EXCURSION SHIP.



THE SCENE OF THE DISASTER TO THE FRENCH EXCURSION STEAMER "ST. PHILIBERT": AN AIR VIEW OF THE LOIRE ESTUARY, SHOWING THE POINT (RIGHT BACKGROUND) OFF WHICH SHE FOUNDERED; (IN FOREGROUND) THE ST. NAZAIRE LIGHTHOUSE.



SHOWING THE VESSEL'S SHALLOW DRAUGHT, OPEN SIDES, AND HIGH SUPERSTRUCTURE, WITH UPPER DECK AND WHEEL-HOUSE ABOVE: A PORT-SIDE VIEW OF THE "ST. PHILIBERT" ON A PREVIOUS OCCASION.

One of the worst disasters in the history of coastwise shipping took place on Sunday, June 14, in the estuary of the Loire, during a sudden storm. The French excursion steamer "St. Philibert" left Nantes in the early morning with 460 passengers (members of a local co-operative society, with their families) and a crew of seven, steamed down the Loire to St. Nazaire, and thence to her destination, the island of Noirmoutier, south of the estuary, rounding on the way the Pointe de St. Gildas. The sea was somewhat rough, and many of the passengers, on arriving at Noirmoutier, decided to return by land and thus



THE ILL-FATED VESSEL IN WHICH 392 EXCURSIONISTS PERISHED: THE "ST. PHILIBERT" APPROACHING THE JETTY AT PORNIC ON A PREVIOUS TRIP—SHOWING HER CROWDED DECKS AND SOMEWHAT TOP-HEAVY APPEARANCE.



SURVIVORS IN THE MUNICIPAL HOSPITAL AT ST. NAZAIRE: SOME OF THE EIGHT PICKED UP ALIVE AFTER THE DISASTER—ALL THAT REMAINED OF 400 PASSENGERS AND CREW.



WHERE BODIES RECOVERED FROM THE SEA WERE BROUGHT ASHORE AFTER THE DISASTER: ONE OF THE RESCUE SHIPS AT ST. NAZAIRE—TRANSFERRING VICTIMS FROM THE DECK TO AN AMBULANCE VAN ON THE QUAY.

were saved. The ship started back with some 393 passengers and the crew. A new wind sprang up and soon heavy seas were running. The gale increased, and seas began to break over her. The passengers on deck, it is said, made a rush to the lee side, and the shifting of weight caused her to heel right over. With the next sea she foundered, and went down in a few seconds. Only eight survivors were picked up by rescue boats—seven of them clinging to a lifeboat and one floating on a lifebuoy. Next day, 72 bodies were brought ashore at St. Nazaire; later, about 100 more were discovered by seaplanes.

STORM HAVOC AT BIRMINGHAM: EFFECTS OF A "TROPICAL TORNADO."



ONE OF HUNDREDS OF HOUSES DAMAGED BY THE GREAT WINDSTORM AT BIRMINGHAM: A WALL TORN AWAY, REVEALING THE INTERIOR OF ROOMS.



WHERE MRS. ANNIE FREEMAN WAS KILLED BY A FALLING WALL, WHILE SHELTERING OUTSIDE: A SHOP AT 107, FORMAN'S ROAD, SPARKHILL.



TYPICAL STORM EFFECTS IN BIRMINGHAM, WHERE THE TOTAL DAMAGE AMOUNTED TO ABOUT £50,000: TWO HOUSES BADLY WRECKED.



A WHOLE ROW OF HOUSES WITH THEIR ROOFS RIPPED OFF BY THE "CYCLONIC GALE": PART OF FORMAN'S ROAD, SPARKHILL, AT ONE END OF WHICH IS THE CORNER SHOP (SHOWN IN TWO PHOTOGRAPHS ON THIS PAGE) OUTSIDE WHICH MRS. FREEMAN WAS KILLED BY FALLING BRICKS WHEN A WALL COLLAPSED.



ANOTHER VIEW OF THE PLACE WHERE MRS. FREEMAN WAS KILLED: THE WRECKED SHOP SEEN FROM THE OTHER SIDE, BEFORE IT WAS SHORED UP (AS SHOWN ABOVE IN THE TOP CENTRE ILLUSTRATION).

The great windstorm which devastated parts of Birmingham on Sunday, June 14, was described by a weather expert as a small tropical tornado or cyclone. It pursued a track about half a mile wide and seven or eight miles long through the eastern side of the city, and its course was marked by a clearly defined belt of destruction. The first district to suffer was Sparkhill, where the only fatal casualty occurred, though a number of people were injured. The victim was a woman of sixty-one, named Mrs. Annie Freeman, who was killed by the collapse of a wall while sheltering in a doorway outside a corner shop in Forman's Road. The shop



THE WHOLE SIDE OF A HOUSE BLOWN OUT AND SMASHED TO PIECES BY THE FORCE OF THE WIND: RUINS OF A BUILDING IN VICTORIA STREET, BIRMINGHAM, GUARDED BY POLICE.

is seen in two of our photographs, while that in the centre shows a long line of houses in the same road, all with their roofs ripped off by the gale. In view of the fact that hundreds of houses were damaged or destroyed, it was astonishing that more people were not killed or seriously hurt. The total damage to property was estimated at about £50,000. Many families were rendered homeless, and emergency measures were taken by the authorities to provide them with accommodation. Besides the havoc caused by the wind, several houses were struck by lightning and considerable damage was done by floods.

RUSSIA'S PLAN TO "STARVE ITSELF GREAT."

BEING AN APPRECIATION OF

"THE SOVIET FIVE-YEAR PLAN AND ITS EFFECT ON WORLD TRADE": By H. R. KNICKERBOCKER.*

(PUBLISHED BY THE BODLEY HEAD.)

"THE most important thing to remember about 'Communist' Russia to-day is that it is not Communist. In the rank and file of the Russian populace private gain is still the chief driving force

"Most important," says Mr. Knickerbocker, "was the economic reason. To understand it, one must keep in mind the fact that industrialisation was the necessary keystone for the stabilisation of the dictatorship

But industrialisation was impossible without exports; Russia had neither money nor credit; she could only exchange goods for goods. The most obvious commodity to export was corn; but only



BUILT IN CONNECTION WITH THE ENDEAVOUR TO CARRY THE FIVE-YEAR PLAN TO A SUCCESSFUL CONCLUSION: IN "ARMANIKAND," A NEW WORKERS' CITY NEAR THE OIL-FIELDS.

"Azneft" (otherwise the Adjerbaidjan Naphtha Syndicate) has built nine workers' cities near the Baku oil-fields. Of Baku, Mr. Knickerbocker writes: "No city in the Soviet Union has such extensive complexes of modern apartment houses, all for oil workers and employees of Azneft."

employed by the Soviet State to attain its ends. The Communist Party, after trial and error, has found to its sorrow that the nearest thing to a Socialist economic system that will 'work' is, after all, a form of Capitalism, the State Capitalism of Russia to-day.

"Under this system the State owns all the instruments of production, distribution, and exchange, and is the sole employer of labour. The workers receive only as much of the profits as the State deems proper, their wages being disparate and adjusted to the point calculated by the State to achieve the greatest productivity. Substitute for the State private employers, and these characteristics and the Soviet economic system would coincide with Capitalism as we know it. . . . The net share of the workers in the profits—at least during the present period of the forced expansion of Russia—remains about the same."

This is how Mr. H. R. Knickerbocker, foreign correspondent of the *New York Evening Post*, sums up the present economic situation in Russia. He has had plenty of experience to give weight to his opinions. Sent by his newspaper last year to report on industrial conditions under the Five-Year Plan, he travelled more than 10,000 miles over the length and breadth of Russia, conducting his investigations "in a spirit of impartial enquiry."

The Five-Year Plan was initiated in 1928. Between 1925 and 1928, Russia had enjoyed a period of industrial prosperity; since then, as a result of the Plan, the standard of living has everywhere declined, until the general condition of the people is nearer what it was in the famine years of 1920-21 than in the times of plenty that followed in the wake of the New Economic Policy. Why were such sacrifices demanded of the people? Why was it thought necessary to speed up industrialisation, apparently to the injury of the entire community?

"The Soviet Five-Year Plan and its Effect on World Trade." By H. R. Knickerbocker. (Bodley Head; 8s. 6d.)



OFTEN ACCUSED OF WIRELESSING PROPAGANDA: AN AERIAL TOWER OF THE KOMINTERN BROADCASTING STATION "R.V.I."

of the proletariat. The heads of that dictatorship, the leaders of the Communist Party, realised that until Russia was transformed from an agricultural state to an industrial one, their tenure of power could at best be maintained only by the repressive forces represented in the police and military arms."

enough corn was being produced to supply the needs of the country itself. "The Kulaks were just about able to supply the cities, but in so doing they were becoming prosperous, becoming a 'menace' to the Communist state." So Stalin, who in 1927 had ousted Trotzky, decided to collectivise the farms. "It was necessary, therefore, to tighten up the belt a bit at the beginning and to export some of the things that otherwise would have been consumed by the population—food, textiles, and so on. At the same time, imports of these consumption goods would be stopped. With the money gained by both processes, machines and raw materials would be bought abroad."

This initial step entailed only a slight amount of privation for the community. But other factors had to be taken into consideration. The Soviet Government was, and is, terrified of "bourgeois intervention, military perhaps, economic certainly." "Lenin taught, and every Bolshevik believes, that a Communist state will never be allowed by the capitalist countries of the world to attain stable prosperity." Consequently, the Soviet Government decided to take the world by surprise: "to build at once, within five years, an entire complex of all the primary industries, so that the Soviet Union should be utterly independent and have every process of manufacture in its power, from the iron ore in the ground to the completed machine." The process which was originally to have taken ten years or so must be shortened by half; and after the crisis with China over the Chinese Eastern Railway the slogan "Five-Year Plan in Four" began to be heard, and "the population took up its belt another notch."

Yet another reason, personal and accidental this time, combined with the others to hasten the execution of the Plan. Stalin had got the better of Trotzky, but Trotzky still had a following; Stalin thought the surest way of establishing his position was to take a strong line. Trotzky "had proposed to leave the peasants on their individual farms, but to requisition their grain and dragoon the last penny of taxes

[Continued on page 1088.]



THE CONSTRUCTION OF A GREAT WORKS FOR THE MANUFACTURE OF AGRICULTURAL MACHINERY: EXTENSIVE BUILDING OPERATIONS FOR THE WHITE RUSSIA AGRICULTURAL ENGINEERING TRUST, AT GOMEL.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE FUNERAL OF ADJEMAN PREMPEH (KWAKU DUA III.), LAST OF THE ANCIENT LINE OF ASHANTI KINGS: THE COFFIN CARRIED ON POLES—BENEATH THE SECOND OF THE CEREMONIAL UMBRELLAS SEEN IN THE PHOTOGRAPH.
Adjeman Prempeh, ex-King of Ashanti, died on May 12 and was given a ceremonial burial at Bremang, a village four miles from Kumasi. There the body will remain for a year; then the royal bones will be brought into Kumasi and deposited in the new mausoleum built by Prempeh himself. Prempeh had a short reign; for he refused to give up the practice of human sacrifice, and was deported by the British Government in 1895. He was allowed to return to Kumasi in 1924. Later he was made Paramount Chief of Kumasi.



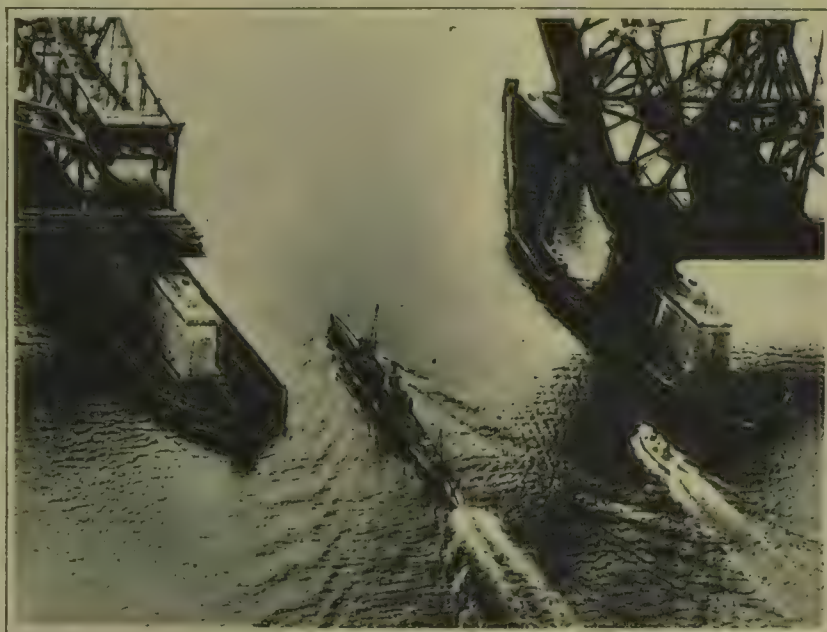
THE FUNERAL OF EX-KING HUSEIN, FATHER OF THE KING OF IRAQ, THE EMIR OF THE TRANSJORDAN, AND ALI, EX-KING OF THE HEJAZ: THE COFFIN IN JERUSALEM.
Ex-King Husein of the Hejaz, formerly in exile in Cyprus, died in Amman at daybreak on June 4. The body was at once taken to Jericho and thence to Jerusalem. At the Dome of the Rock, the Hashimite Princes received officials, religious heads, and members of the Consular Corps. Then, after prayers in the Dome of the Rock, the body was taken to the Aksa Mosque for the concluding ceremonies. Finally, it was buried immediately outside the western wall of the Haramesh Sherif. King Husein, of the fortieth generation from the Prophet, was born in Constantinople in 1856.



GERMANY'S NEW AIRCRAFT—THE LARGEST YET BUILT FOR OVERLAND TRAVEL: THE HUGE JUNKERS FOUR-MOTOR AEROPLANE, "D.2000," NEARING CROYDON AT THE END OF HER FLIGHT FROM BERLIN.



THE JUNKERS "D.2000": THE HUGE AIRCRAFT AT CROYDON—AN AEROPLANE WHICH IS 180 FEET IN BREADTH AND ABOUT 75 FEET IN LENGTH, IS TAILLESS, AND CAN CARRY A LOAD OF THREE TONS FOR 2500 MILES WITHOUT LANDING.
The "D.2000" left Berlin at 9.15 a.m. on June 11, and, after having made stops at Hanover and Amsterdam, arrived at Croydon at about 7.30 p.m. She is the largest existing aircraft for overland travel and is a luxury craft. On the journey in question, she carried a crew of seven and twelve passengers. Two of her four motors develop 800 horse-power each and two 400 horse-power each. As a whole, the new aircraft is chiefly wings; for there is no tail-piece.



CRIPPLED IN MID-OCEAN AND TAKEN IN TOW: THE SUBMARINE "NAUTILUS," IN WHICH SIR HUBERT WILKINS HOPES TO REACH THE NORTH POLE, AS SHE WAS PASSING THROUGH THE BRIDGE AT NEW LONDON, CONNECTICUT.
It was cabled from New York on June 14 that the submarine "Nautilus," which was on her way to London, was disabled in mid-ocean and that it might be necessary to tow her to the nearest port. The submarine had on board Sir Hubert Wilkins and a crew of eighteen. Later messages said that she was in tow of the U.S. battle-ship "Wyoming," which was making for Queenstown, Ireland. A wireless message from Sir Hubert reported that the submarine's engines and batteries were out of order.



THE KING AND QUEEN ATTEND DIVINE SERVICE IN ETON COLLEGE CHAPEL: THE PROVOST, DR. M. R. JAMES (R.), AND THE HEADMASTER, DR. ALINGTON, RECEIVE THEIR MAJESTIES, WHO HAD THE CAPTAIN OF THE SCHOOL AND THE CAPTAIN OF THE OPPIDANS PRESENTED TO THEM.
On Sunday, June 14, the King and Queen attended morning service in Eton College Chapel. Their Majesties were received by the Provost, Dr. M. R. James, the Vice-Provost, and the Headmaster, Dr. C. A. Alington. The Sixth Form, including the Captain of the School and the Captain of the Oppidans, were presented in the School Yard to their Majesties, who were then



THE KING AND QUEEN ATTEND DIVINE SERVICE IN ETON COLLEGE CHAPEL: THEIR MAJESTIES LEAVING THE SCHOOL (WITH THE COLLEGIERS IN WHITE SURPLICES ON THEIR RIGHT AND THE OPPIDANS ON THEIR LEFT), ACCOMPANIED BY DR. M. R. JAMES (R.) AND DR. C. A. ALINGTON.
escorted into the chapel. After the service, at which the sermon was preached by the Archbishop of York, a number of ladies were presented; together with the Captain of the Boats, the Captain of the Eleven, and the President of the Eton Society. After seeing the portraits of the Provost and Vice-Provost and some of the staff, recently made by Signor Nicoletti, their Majesties left.

AN UNKNOWN PORTRAIT OF PEPYS.

THE GREAT NAVAL REFORMER AND FAMOUS DIARIST AS A YOUNG MAN: A NEWLY "IDENTIFIED" PICTURE DISCUSSED IN RELATION TO THE ACCEPTED PORTRAITS.

(See Illustrations given for Comparison on the opposite page.)

The personality of Samuel Pepys is a subject of perennial interest, which became topical through the annual commemorative service in his honour, held on June 8, at St. Olave's, Hart Street, in

the City, where he worshipped and was buried. Canon Anthony Deane (a descendant and namesake of Pepys' chief collaborator at the Admiralty) dwelt in his address on the national service Pepys accomplished in restoring the English Navy—a work which the nature of his Diary has hitherto tended to obscure. This modern recognition of his greatness as a Naval reformer lends a special value to the "discovery" described in the following article we have just received from a contributor.

AN examination of the physiognomy of the same person painted either by the same artist at different times or by different artists at, or about, the same time, may be both instructive and amusing, and illuminating. Allowing for such divers conditions as the change in the sitter's appearance at different periods, varying methods of treatment by the same or different artists, the sitter's attitude—facing right, facing left, or full face—the results are often perplexing.

Take, for example, the various authentic portraits of Samuel Pepys painted respectively by Lely (? Huysmans) Riley, Hayls, Savill, Closterman, Kneller, and the one at the Admiralty by a painter unknown: what do we find? A first glance suggests that in certain essentials they could not all be of the same person, so dissimilar are the features; whilst such similarities as do occur might occur in persons quite unrelated. Some of the portraits appear to represent a man of gentle breeding; others just the reverse. Broadly speaking, they fall into two groups. Lely and Hayls, on the one hand, visualise Pepys as a person quite other than that visualised by Riley, Closterman, Savill, and the unknown artist painter of the Admiralty portrait. Kneller's portraits occupy an indeterminate position in this respect.

For comparison with these accepted portraits of Pepys (given on the opposite page) we also reproduce here (Fig. 1) the portrait of a man which, according to family tradition, is that of the famous diarist. It is certainly contemporary with Pepys. No engraving of it has been traced, and the assumption is that none was ever made. Some contend that inasmuch as no print exists, or is known to exist, which identifies the portrait as that of Pepys, it therefore cannot be of Pepys. This is almost tantamount to arguing that, as there is no print of the portrait, it is not the portrait of anybody, certainly not of Pepys, and that therefore the portrait itself does not exist! Which, as Euclid tells us, is absurd.

The same controversialists insist that it cannot be Pepys because of the sitter's silk attire, the contention being that at the age depicted Pepys was far too poor to afford such costly raiment. This argument is easily confuted by the Diary itself. Here we are informed that on July 1, 1660, when Pepys was only 27—i.e., somewhat younger than the appearance given to the sitter, he ordered a "silk suit" and prayed "God to make me able to pay it." We read also that during 1662 he "put on my first new lace band," from which we may deduce that he had previously worn second-hand ones—no wild supposition, seeing that four years later (March 1666) he sat for his portrait by Hayls (Fig. 5) in an Indian gown hired for this purpose. In Verrio's painting of the group treasured at Christ's Hospital (given in our issue of Feb. 28 last) Pepys is seen in an alderman's scarlet gown lent to him by Sir Thomas Beckford, as we learn from a note from Pepys to Beckford, dated Feb. 17, 1681-2. Evidently he did not hesitate to show off in borrowed plumes, even after reaching affluence. All this indicates how little the question of rich attire affects the issue. Nov. 3, 1663, was a red-letter day in the life of Pepys. On that day he got his first wig. He was then in his thirtieth year, an age which approximates to that of the sitter (in Fig. 1).

Whilst the comparative lack of resemblance between some of the accepted portraits of Pepys is manifest, there are also obvious similarities of features in each compared with one another, as well as with those of the unknown person by an unknown artist (Fig. 1). After due allowance has been made for some of the accepted portraits showing an older man and others a younger man, there remains identity of certain features in common. There is the long, wide, full, oval face, the "kink" or blob nose (in some), heavy chin, full lips, deep-set eyes (in some), wide brow and arched eyebrows. Feature by feature, a complete resemblance is established. Certainly all the

hazarded that this portrait may, in fact, be by Huysmans—and that one of those painted by Lely may, indeed, be the very one here reproduced as "unknown" (Fig. 1). There would be nothing far-fetched either in that supposition or in suggesting that the "unknown" portrait may be the work of Huysmans, considering that the methods of Lely and Huysmans are so similar that the work of the one may at times be mistaken for that of the other.

On Oct. 20, 1664, the Diary refers to Pepys visiting Lely's studio, when Lely forestalled his bespeaking a portrait by protesting that he would not have leisure to undertake the task for three weeks. No definite date for a sitting is indicated; but that it must have been between that day and March 24, 1666, we gather from an indirect reference in the Diary on this latter date. Pepys here contrasts two portraits of ladies painted by Lely, one of them that of his wife. Now, as both Pepys and his wife had been painted by Lely at or about the same time, and as this particular painting of his wife was done before March 24, 1666, it follows that Pepys' portrait was also painted before that date, when he would be about thirty-two, probably soon after he had got his first wig. According to the Diary, on Sept. 21, 1664, Huysmans promised to paint Pepys, and therefore the period at which both the Lely and the Huysmans portraits were painted practically synchronises.

Mystery also surrounds the portrait of Pepys subsequently painted by Lely. Two references appear about it in the Diary. On April 18, 1666, Pepys writes: "To Mr. Lillys, the painters; and there saw the heads . . . of the flagmen in the great fight with the Duke of York against the Dutch. The Duke of York hath them done to hang in his chambers." Then, three months later, on July 18, 1666, this appears: "Calling at Lillys to have a time appointed when to be drawn among the Commanders of Flags . . . and appointed six days hence." That these portraits were duly finished and hung in the Duke of York's chambers may be taken for granted. All except that of Pepys are now at Greenwich. Between their sojourn at these two places, what were their peregrinations? What has become of the Pepys portrait? It may assist in tracking it down to mention that the last royal domicile of the portrait of the "unknown" (Fig. 1) was Hampton Court Palace. Is this, then, the missing picture?

It may be that the human element entered into the vicissitudes of the picture. Let us see. Through his kinsman, Mr. Montagu, afterwards Lord Sandwich, Pepys secured his entry into the Admiralty, where he soon came under the notice of the Lord High Admiral, the Duke of York, afterwards King James II. During the

war with the Dutch, the Admiralty's shortcomings were so pronounced that the Navy Office was called to the Bar of the House of Commons to answer for its conduct. Pepys was chosen to defend it, and so brilliant was his defence that it practically silenced the accusers. Much which might otherwise have come under stern censure was relegated to oblivion, greatly to the relief of the Lord High Admiral. On the day following, March 6, 1668, the Duke singled him out for "great praise," and at Whitehall the Duke "and all the company magnified me," the King even saying to him, "Mr. Pepys, I am very glad of your success yesterday." When James II. was sitting to Kneller in 1688 for his portrait, intended for Pepys, news arrived of the landing of the Prince of Orange. Instead of stopping the sitting, the King told Kneller to proceed, remarking, "I have promised Mr. Pepys my picture and I will finish the sitting." There could be no greater proof of his affection for Pepys.

In view of all these facts, may it not be that the Duke of York so valued the portrait of his defender that, instead of placing it with those of the "flagmen," he retained it amongst his more intimate belongings? And might not that, moreover, account for its absence from Greenwich and its presence at Hampton Court Palace?



FIG. 1. FOR COMPARISON WITH THE ACCEPTED PORTRAITS OF PEPYS IN LATER LIFE REPRODUCED OPPOSITE: AN "UNKNOWN" PAINTING BY AN "UNKNOWN" ARTIST, HERE IDENTIFIED AS A PORTRAIT OF PEPYS BY SIR PETER LELEY, PAINTED IN 1666 FOR THE DUKE OF YORK (AFTERWARDS JAMES II.).

Apart from the likeness to some of the accepted portraits, the writing materials on the table and the naval action depicted in the background are held to indicate the position of Pepys as Secretary to the Admiralty.

Reproduced by Courtesy of Mr. L. Loewenthal.

accepted portraits have convincing points in common with it. In particular, the Riley portrait (Fig. 7) and the unknown portrait (Fig. 1) possess similarities which leave hardly any doubt that the person depicted is one and the same—painted at different periods. In that of the younger man, too, there is expressed in colour what cannot be reproduced in black and white—the ruddy complexion which we know that Pepys possessed. Obviously a hearty trencherman! All the features of the younger man are accentuated in the older.

By way of corroborative evidence, tending to establish the identity of the "unknown" as Pepys, observe the pen, ink-stand, and manuscript at his elbow, and the naval battle depicted in the background (Fig. 1)—all pointing to his secretarial association with the Navy. This certainly may be advanced with confidence—that the "unknown" bears greater resemblance to Riley's Pepys than does Kneller's to Lely's.

Speculations and doubts have arisen regarding the authenticity of the Lely portrait (Fig. 6) at Magdalene College, Cambridge, some authorities attributing it to Jacob Huysmans. Whilst there seems to be a doubt about the painter, strangely enough there appears none about the person painted, and the conjecture may be

ACCEPTED PORTRAITS OF PEPYS

FOR COMPARISON WITH THE
ALLEGED NEW "LELY."

(SEE ARTICLE AND ILLUSTRATION OPPOSITE.)



FIG. 2. BY SIR GODFREY KNELLER (1646-1723): A PORTRAIT OF SAMUEL PEPYS FORMERLY OWNED BY MR. JOHN PEPYS COCKERELL. (By Courtesy of Messrs. Sotheby and Co.)



FIG. 3. BY SAVILL: A SMALL PORTRAIT OF SAMUEL PEPYS IN THE POSSESSION OF MAGDALENE COLLEGE, CAMBRIDGE. (By Courtesy of the College Authorities.)



FIG. 4. BY SIR GODFREY KNELLER: A PORTRAIT OF SAMUEL PEPYS PRESERVED AT MAGDALENE COLLEGE, CAMBRIDGE. (By Courtesy of the College Authorities.)



FIG. 5. BY JOHN HAYLS: A PORTRAIT OF PEPYS (HOLDING HIS SONG, "BEAUTY RETIRE") PAINTED 1666, NOW IN THE NATIONAL PORTRAIT GALLERY. (By Courtesy of the Director of the Gallery. Copyright.)



FIG. 6. BY SIR PETER LELY (1618-1680) OR JACOB HUYSMANS (1656-1696): A PORTRAIT OF PEPYS (DATED 1660) AT MAGDALENE COLLEGE. (By Courtesy of the College Authorities.)



FIG. 7. BY JOHN RILEY (1646-1691): A PORTRAIT OF PEPYS VERY LIKE THE NEW PORTRAIT (FIG. 1 OPPOSITE). (By Courtesy of the Director, National Portrait Gallery. Copyright.)



FIG. 8. BY SIR GODFREY KNELLER: A PORTRAIT OF PEPYS AS PRESIDENT OF THE ROYAL SOCIETY IN 1684. (Reproduced by Courtesy of the Royal Society.)



FIG. 9. BY JOHN CLOSTERMAN (1656-1713): A PORTRAIT OF SAMUEL PEPYS NOW HUNG IN THE NATIONAL PORTRAIT GALLERY. (By Courtesy of the Director of the Gallery. Copyright.)



FIG. 10. BY AN ARTIST UNKNOWN: A PORTRAIT OF PEPYS, NOW IN THE POSSESSION OF THE ADMIRALTY. (Reproduced by Courtesy of the Admiralty.)

These nine accepted portraits of Samuel Pepys, all showing him in middle age or later life, are given for comparison with the newly identified portrait (reproduced on the opposite page) which represents a younger man, and as such—assuming him to be Pepys—is of distinct and probably unique interest. This portrait was formerly at Hampton Court Palace. The author of the article accompanying it points out the close resemblance between it and the acknowledged portrait of Pepys by John Riley shown above in Fig. 7. There are also certain similarities of feature between the new portrait and others on this page. The writer makes out a good case for ascribing the new portrait to Sir Peter Lely, and for its having been painted in 1666 for the Duke of York, then Lord High Admiral, and afterwards King

Magdalene College, Cambridge, to which he bequeathed his library and papers, including the famous Diary. He became Clerk of the Acts of the Navy in 1660, and was afterwards Secretary of the Admiralty, M.P. for Harwich, twice Master of Trinity House, and President of the Royal Society.

BOOKS OF THE DAY.

MUSIC, like other arts, has of late been subject to certain tendencies of reaction and fluctuations of fashion. Music-lovers have been revising their views, for example, on the relative merits of Wagner and the Italian composers of his time. This change of modern opinion has, of course, been reflected in the programme of the present season at Covent Garden. The production of such operas as "La Forza del Destino," with others from the same hand, lends a special interest just now to a book which will also have a permanent value, namely, "GIUSEPPE VERDI." His Life and Works. By Francis Toye. With many Illustrations (Heinemann; 21s.). In this admirable biography, which I should say is likely to take standard rank, we get not only a full-length portrait of the man—a singularly likable and upright personality—with details of his domestic life and professional career, but also a critical appreciation of his music and a very useful explanatory account of the librettos of his operas. "I am most anxious," writes Mr. Toye, "that it should not be thought that this book was prompted by a mere desire to take advantage of the Verdi Renaissance in Germany, which has been so remarkable a feature of musical history during the last few years. I did not even know of this Renaissance at the time I first determined

the technical handling of 'Falstaff' is, if possible, more masterly than the technical handling of 'Otello'; but the vitality of 'Otello,' from the first bar to the last, no whit inferior to the vitality of 'Aida' or 'Il Trovatore,' would, if it did not exist, be considered incredible in the work of so old a man. . . . There is no question that 'Otello' is the greatest tragic opera of Italy; it should rank with 'Tristan und Isolde' as one of the two greatest tragic operas of the world." Later on, he says: "'Falstaff' remains technically, perhaps aesthetically, not only Verdi's masterpiece but, so it seems to the writer, one of the three outstanding masterpieces of Comic Opera. With its wit, its transience, it is the most exquisite flower of Mediterranean musical culture."

Only the other day, I read an article comparing the music of Verdi and Wagner and discussing their relative quality. Mr. Toye's book reveals the attitude of the two composers towards each other, and Verdi's character shows up much the more favourably. "Wagner," we read, "just ignored his greatest operatic contemporary. So far as the author is aware, Verdi is not once mentioned by name in the whole course of Wagner's letters and writings. . . . Wagner was notoriously indifferent to the music of his contemporaries." Verdi resented the charge of Wagnerism brought against his Egyptian opera, "Aida." "He knew," writes Mr. Toye,

the news yesterday I

was, I say it frankly, bowled over. There can be no question. This is the passing of a great personality! Of a name that leaves a most powerful imprint on the History of Art." Verdi himself, who was born on October 12, 1813, the son of a villager near Busseto, in the old Duchy of Parma, just lived into the twentieth century, dying at Milan on January 27, 1901. Apart from his music, he was by nature a countryman, and spent much of his time on his farm at Sant' Agata. There he lived, we are told, in the spirit of Virgil's Georgics. "The conceit is justified," his biographer concludes, "by the Roman characteristics of a man who has been called, not without reason, the Lion of Busseto."

I must now deal, more briefly, with a few further items on my list. Readers whom a study of Verdi may attract to the literature of his country will find abundance of entertainment in one of the "omnibus" volumes so popular nowadays—"GREAT ITALIAN SHORT STORIES." Edited by Decio Pettoello (Benn; 8s. 6d.). The stories, which are translated into English, some of them for the first time, represent the best writers of *novelle* from "The Decameron" to modern times. Verdi's association with English literature in his Shakespearean operas finds counterpart here by the inclusion, among examples from Boccaccio, of the tale upon which Keats founded his poem "Isabella; or, The Pot of Basil."

Another book also provides a link with one of Verdi's works. Mr. Toye recalls that, for political reasons, the characters in "Rigoletto," originally drawn from French history, at the time of Francis I., were given other names, and that "the lady whose betrayal caused Monterone's portentous curse was none other than Diane de Poitiers." Hence I turn to a historical study defending that heroine's character from Huguenot and other calumnies. This book, which is well illustrated with contemporary portraits, old prints, and modern photographs, is entitled "THE MOON MISTRESS." Diane de Poitiers, Grant' Sénéchal de Normandy. By Jehanne d'Orliac. Translated by F. M. Atkinson (Harrap; 12s. 6d.). Apart from its chief purpose as a vindication of Diane, it gives, with French freedom from prudery, a candid picture of the time.

Two more translations from French historical biography



THE FIRST OF THE EIGHT NEW FORTY-SEATER AIR-LINERS BUILT FOR IMPERIAL AIRWAYS, WHICH MADE HER FIRST FLIGHT TO PARIS AND BACK RECENTLY: THE "HANNIBAL," A FOUR-ENGINE HANDLEY-PAGE MACHINE.

The first of the fleet of eight forty-seater Handley-Page air-liners, for the Imperial Airways Empire services, was recently delivered. Our readers will recall that a double-page diagrammatic drawing of one of these giant passenger aeroplanes, by our special artist, Mr. G. H. Davis, was given in our issue of November 22 last. It showed in detail the structure of the machines and the luxurious interior accommodation. Four of them, known as the Western type, will be used on Continental routes; and four, of the Eastern type, on the East and South African routes. The Western type has larger seating capacity (i.e., for forty people), and the Eastern more cargo and mail space. For the first time in British aeroplanes the after-saloon is a smoking-room. All the machines have four Bristol engines, each of 450-500 h.p., either of the "Jupiter" or "Mercury" type.

to write a book. What it did eventually cause me to do was to write a long book instead of a comparatively short one. . . . An exhaustive study of the man and his work seemed imperative."

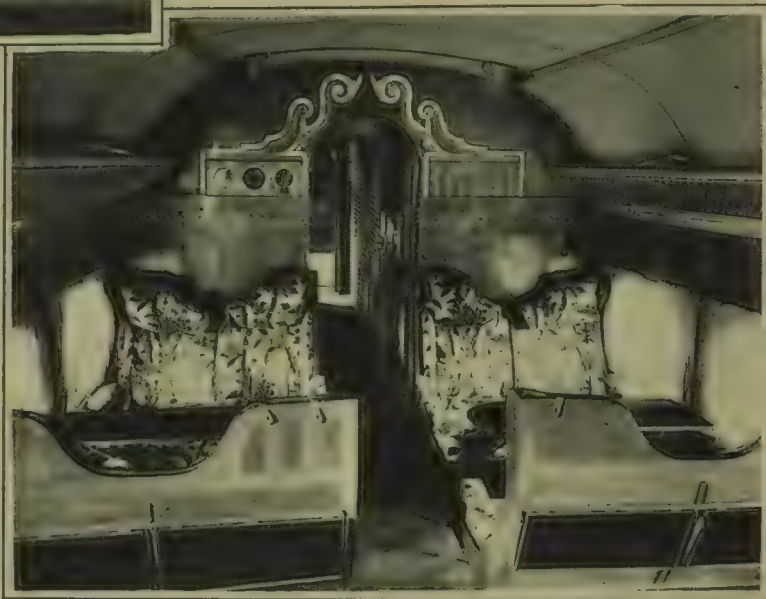
The author has divided his book into two parts. The first, intended for the general reader, describes Verdi's life and deals only with general characteristics of his music, summarising important criticisms. The second part treats the music in detail, under the headings of his various works. Not being myself a musical critic, I can claim no great knowledge of operatic scores, beyond memories of my piano-strumming days, when I occasionally inflicted on my neighbours selections from "La Traviata" and "Il Trovatore," interspersed with Wagnerian marches from "Lohengrin" and "Tannhäuser." I had better restrict myself mainly, therefore, to the first part of the book, which I have found thoroughly enjoyable. One passage about Verdi's first visit to London, in 1846, will appeal particularly to readers of this paper. Some of the critics, we are told, were almost as hostile to him as later they were to be to Richard Wagner, and, curiously enough, denied him any gift for melody. Mr. Toye goes on to say: "Perhaps the composer's most intelligent as well as most consistent supporter in the press was the critic of *The Illustrated London News*, who had described 'Ernani' as a 'real type of lyrical tragedy where feeling finds its appropriate expression in music,' and had praised 'Nabucco' as 'bearing the stamp of genius and deep thought.' The name 'Nabucco,' by the way, is the popular abbreviation for the opera entitled 'Nabucodonosor'—Italian for Nebuchadnezzar. It was this opera which first made Verdi's name, and when it was first given at La Scala in Milan, on March 9, 1842, 'the public went mad.'"

Mr. Toye reserves his warmest enthusiasm for products of the composer's old age. Of "Otello" he writes: "Verdi's music is something of a miracle; in the writer's opinion, more of a miracle than the music of 'Falstaff,' usually considered the most extraordinary phenomenon of the century. But is it, in reality, so remarkable that a man of eighty should have written the masterpiece of sparkling wit and mellow wisdom that is 'Falstaff' as that a man of seventy-four should have written the masterpiece of intensity and passion that is 'Otello'? Doubtless

"that Wagner could no more have written the melodies, even the declamatory vocal passages, of 'Aida' than he himself could have written the Overture to 'Tannhäuser'. . . . Verdi was in an exceptionally touchy state at this time (1871-2), induced, in the first instance, perhaps, by the Franco-Prussian War. He had viewed with dismay the triumph of the Germans; his letters . . . reveal his disgust at the idea of Latin culture being trampled underfoot by 'these damned Goths'. . . . Wagner represented the new, triumphant Germanism in his own sphere of action. He especially resented, therefore, the idea that he had capitulated to the German conqueror at a kind of miniature musical Sedan. Subsequently, his attitude to Germany was much modified; nor, despite Werfel's admirable, but purely imaginative, novel, did his excessively self-conscious attitude towards Wagner persist."

Mr. Toye mentions several instances of Verdi's generous spirit towards his rival. "It should be noticed," we read, "how scrupulously fair Verdi was to the music of a man who was being used as a kind of cudgel to beat him to the ground. He never made any secret of his admiration for Wagner's genius. . . . Both as men and artists, Wagner and Verdi stood at opposite poles. . . . As regards intellectual speculation, Wagner was, of course, Verdi's superior; as regards inflexibility of determination, there was nothing to choose between them. Perhaps Wagner's most remarkable achievement was that he invented an idiom which became for more than fifty years the musical language of the world. One of Verdi's greatest feats was that, almost alone among Wagner's contemporaries and immediate successors in Western Europe, he successfully avoided speaking that language."

In Verdi's latter years all traces of bitterness had disappeared. "He had never known Wagner personally," we read, "but Wagner's death at Venice at the beginning of 1883 strangely affected him. He chronicled the event as follows: 'Sad. Sad. Sad! Wagner is dead! Reading



LUXURY TRAVEL IN THE AIR: THE REAR CABIN IN THE NEW BRITISH GIANT AIR-LINER, "HANNIBAL," ADDED TO THE IMPERIAL AIRWAYS FLEET. "Hannibal" made a journey to Paris and back (her first flight abroad) on June 11. She reappeared at Croydon shortly before 9.30 p.m., having flown from Paris in 2 h. 10 min.—about 5 minutes under the normal scheduled time.

call for comment. One is "THE ROMANCE OF MME. DU CHÂTELET AND VOLTAIRE." By André Maurel. Translated by Walter Mostyn. With some pages from Voltaire's Memoirs by way of Preface, and 8 full-page Illustrations (Hutchinson; 10s. 6d.). In this *liaison* with a woman who was a strange compound of intellect and frivolity, and eventually played him false, Voltaire, with his tolerant kindness, cuts the more sympathetic figure. Likewise of French origin is "LOUIS XIV. AND MADAME DE MAINTENON." From "the rollicking Chronicles of Touchard-Lafosse." III. Translated by Henry C. Sneyd. Illustrated (Hamilton; 12s. 6d.). Here we have amusing gossip about Court scandals and contemporary happenings; among them the escape of James II. to France. An interesting passage describes the burial of Molière, who was refused Church rites and consecrated ground because he had been an actor! Louis XIV., appealed to by the widow, compromised by telling the Archbishop to inter the dramatist a foot below the depth to which the ground was considered holy. The same incident is recorded in an excellent history of women pioneers of the stage (to which I hope to return) entitled "ENTER THE ACTRESS." The First Women in the Theatre. By Rosamond Gilder. With many Contemporary Illustrations (Harrap; 15s.). This work arrives very appropriately in the centenary year of the first "divine Sarah"—Mrs. Siddons. C. E. B.

ACCESSORIES OF FASHION.



BLACK VELVET AND LACE: A SMART HAT OF UNUSUAL DESIGN.

Black and white is always fashionable, and above is a distinctive hat for formal occasions to wear with a toilette of this colouring. The white lace forms a turned-up brim, widening slightly at one side. The crown is of black velvet.



THE SMALL HAT VERSUS THE LARGE: PALE ROSE AND BLACK ORGANDIE ON THE LEFT, AND A WIDE-BRIMMED NATURAL LEGHORN.

The small toque with a turned-up brim is a keen rival to the traditional summer "picture" hat this season. Photographed here are a quartette of new exponents of the latest millinery modes from Liberty's, Regent Street, W. The two above are interesting contrasts. The small hat on the left is carried out entirely in embroidered shell-pink organdie with an inserted bandeau of plain black. The large natural leghorn is swathed with velvet ribbon, which forms a bow with a rose in the centre beneath the brim. The brim is hemstitched on one side.

DISTINCTIVE FROCKS, HATS, AND BAGS.



THE SIDEWAYS TILT OF THE BRIM: ANOTHER ANGLE OF FASHION.

Yet another version of the brim turned off the face is introduced here, designed especially to show the ear. The hat above is of beach-brown pedal straw, with the brim bordered with shiny cellaphane, and a bow of petersham ribbon.



A SIMPLE AND CHARMING TOILETTE FOR SUMMER: FROCK AND FLOWERS OF LEAF-GREEN GEORGETTE.

The unusual sleeves, which have almost a mediæval air, are an important feature of this delightful dress of leaf-green georgette. The flowers are of the same material. The price is seven-and-a-half guineas at Swan and Edgar's.

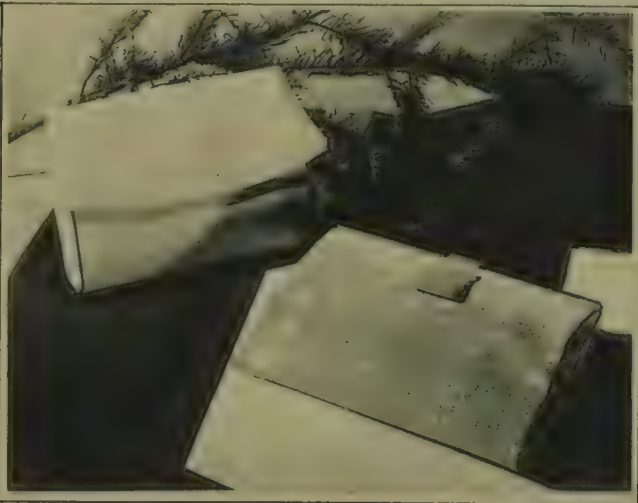


THE FASHIONABLE BRODERIE ANGLAISE: A YOUTHFUL SUMMER FROCK DELICATELY HAND-EMBROIDERED.

The vogue for broderie anglaise is one of the most important features of the season's fashions, and can be seen on hats and frocks for smart functions. It is introduced above in a charming frock of lime-green crêpe-de-Chine, hand-embroidered. This is a French model chosen from an interesting collection to be seen at Gorrings.

FOR TOWN OR COUNTRY ENGAGEMENTS: A TAILORED SUIT OF CHECKED WASHING CRÊPE IN DELPHINIUM BLUE.

On a hot summer's day, this trim three-piece ensemble is neat and cool for all occasions. It is of a new checked washing crêpe with a white blouse, and is available in several attractive colourings at Gorrings, Buckingham Palace Road, S.W. The price is seven-and-a-half guineas. It is invaluable for a holiday wardrobe.



ACCESSORIES OF IMPORTANCE: HANDBAGS OF BEAUTIFUL LEATHERS WHICH ACCOMPANY MODERN WOMAN EVERYWHERE. Handbags are a universal weakness of the well-dressed woman. By her bag and her shoes she would often elect to be judged. Above are two bags, of calf and lizard, from J. C. Vickery's, of Regent Street, W.



BEIGE CALF, LOOMED LEATHER, AND CRÊPE-DE-CHINE: A TRIO OF SMART HANDBAGS FOR THE WELL-DRESSED WOMAN FOR MORNING AND AFTERNOON.

New designs in handbags are always to be found at J. C. Vickery's, of Regent Street, W., where may be found the three photographed above. On the left is a fine beige calf, and opposite is a green and grey loomed leather. The centre bag, of crêpe-de-Chine, patterned with white and yellow daisies on a blue ground, has a scarf to match.





A PAGE FOR COLLECTORS. PICTURE - FRAMES.*

Reviewed by FRANK DAVIS.

London sale-room, solely because it was surrounded by a good frame. Three articles appeared on this page last year dealing with the A,B,C of the matter, and I now have to bring to the notice of collectors a publication which, within the limits imposed by size and weight, it is not easy to praise too highly.

It consists of a few pages of introduction and a series of over 150 admirable plates. These are exhaustive as regards French frames, about which M. Serge Roche writes with immense knowledge. There are only four of English origin, and these appear to be chosen more for their oddity than for any other reason; and of these one is a design by Chippendale for a rococo mirror which has nothing whatever to do with frames as such—nor, to judge

dependence upon foreign types, so that it is by no means easy to point to a particular pattern and say: "Here is something typically English!"—even the simple "Romney" frame will be found to be modified French of the late eighteenth century. One can consequently sympathise with the difficulty of a compiler who has imposed upon himself a strict geographical classification.

Plate 104, an interesting frame from Amsterdam, decorated with the attributes of the Royal Navy, is a good example of this, for, but for these attributes, it would surely be classified as French rather than English. I think, too, that at least one example of the very early and very plain Flemish type—the sort that would have been put round a Holbein in sixteenth-century England—

THERE was once a time when collectors endeavoured to introduce order into their rooms by giving all their pictures the same type of frame, regardless of their age and country of origin. Napoleon imposed this sort of military discipline upon the paintings in the Louvre, and Augustus of Saxony upon his collection at Dresden. A later and—one hopes—a more enlightened age is not so sure that the perfect alignment of the barrack square can be rigorously applied to works of art,



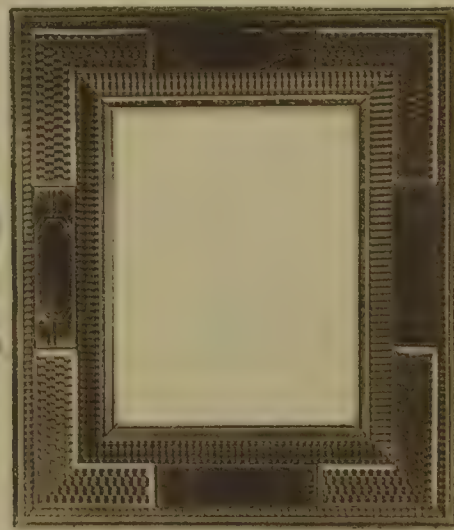
AN ITALIAN PICTURE-FRAME OF THE SECOND HALF OF THE SIXTEENTH - CENTURY: A REMARKABLE PIECE OF INTRICATE CARVING, WHICH IS GILDED.



ENGLISH SEVENTEENTH-CENTURY WORK IN CARVED AND GILDED WOOD: A FRAME EXECUTED IN GREAT DETAIL BY GRINLING GIBBONS (1648-1720).



GERMAN EIGHTEENTH-CENTURY WORK: A PICTURE-FRAME EMBODYING THE ARMS OF THE PALATINE BRANCH OF THE BAVARIAN HOUSE. (SIZE: 105 BY 88 CM.).



A DUTCH PICTURE-FRAME OF THE SEVENTEENTH - CENTURY: A PIECE IN A RESTRAINED STYLE VENEERED WITH EBONY AND TORTOISESHELL. (SIZE: 40.5 BY 30.5 CM.)

and consequently recent years have witnessed an immense revival of interest in the sometimes very difficult problem of how a fine picture can be hung to the best advantage.

It is possible to deplore the taste of some periods and actively to dislike others—one has yet to meet, for example, the man who genuinely admires the type of frame normally used by Sir Thomas Lawrence for his smaller portraits—but, on the whole, there is no doubt that the frame that would have been employed by the original artist is the most becoming for any given Old Master.

The modern painting is a different problem; there are some very dignified and ingenious patterns to be found which owe little or nothing to ancient tradition, but it is, at the same time, remarkable that, as soon as a man finds himself a reasonably successful artist, he as often as not sends his pictures to the Academy embellished by an original antique carved frame.

As a result of this interest in the subject, really fine examples, especially of an early period, have become almost as expensive as paintings, and a good many owners must have received an agreeable surprise when their picture, which they knew was of no consequence, fetched £50 or more in a

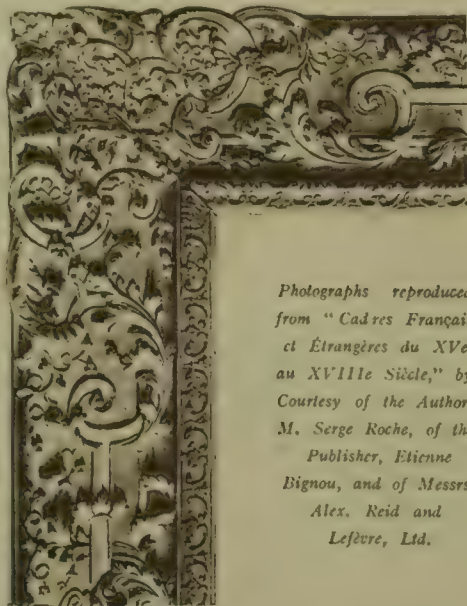
by the illustrations alone, were the two elaborate frames from the hand of Grinling Gibbons necessarily intended for pictures: they also might very well have been meant for mirrors. Whatever their original purpose, the point is surely that this amazingly facile wood-worker was only an incidental frame-maker,

might have been included. The fine old frame round the well-known Butts Holbein would have been an admirable model.

What has just been written has been the result of digging in one particular and, from the point of view of the author, unimportant, corner. When we examine the major part of his theme, which is France (90 plates), we find a logical arrangement of splendid examples which is beyond all praise. One can do no more than note a few rarities. Plate 1 shows two Gothic frames from Amiens, which have all the grace and detail of the canopy of a cathedral choir-stall. Plate 2 illustrates a Renaissance example from the same source.

It is, by the way, interesting to see how the mediæval tradition could co-exist side by side with the new spirit, for these three frames have only one year between them, and are a standing warning to those dogmatic people who pretend that exact dating by questions of style alone is a simple matter.

This sort of frame is, of course, unobtainable, and does not exist outside a public collection. Louis XIII. frames do sometimes appear on the market, and Louis XIV. are quite often to be found—at a price—largely because they were almost invariably used to frame Dutch seventeenth-century pictures. The Italian section of the book is good, and the Spanish very choice indeed; but I must repeat that it is the section dealing with France which gives this publication its value.



PART OF A FRENCH LOUIS QUATORZE PICTURE-FRAME: A PHOTOGRAPH SHOWING THE GREAT BEAUTY OF DETAIL OF THE CARVED AND GILDED WOODWORK. (SIZE OF FRAME: 144 BY 130 CM.)



A FRENCH PICTURE-FRAME OF THE LOUIS QUATORZE EPOCH: AN ORNATE CONCEPTION CARRIED OUT IN WOOD CARVED AND GILDED, IN THE GRAND STYLE. (SIZE: 15.5 BY 11.5 CM.)

and it is curious to reproduce two carved by him out of a total of four.

Much more typical of the seventeenth century would have been an example of, say, the "Lely" pattern—less exciting, of course, but far more useful. I admit, however, that the real trouble in classifying the English frames lies in their

* "Cadres Français et Étrangers du 15e Siècle au 18e Siècle," With an Introduction by Serge Roche. (Paris: Etienne Bignou; London: Alex. Reid and Lefèvre; £5.)

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A MIDSUMMER DAY'S DREAM: DELIGHTS OF THE GARDEN.



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(BY JAMES CARTER AND CO.)



A JAPANESE CORNER IN AN ENGLISH GARDEN: THE POOL FRINGED WITH IRISES IS SPANNED BY A CURVING BRIDGE WHICH LEADS TO A CHARMING LITTLE PAVILION.—(BY W. H. GAZE AND SONS.)



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Every owner of a beautiful garden realises only too well that it is not made "By saying, 'Oh, how beautiful' and sitting in the shade!" An immense amount of hard work is entailed, of which a great deal can be saved by the practical motor mower above, constructed by Thomas Green and Son, the well-known authorities on garden equipment. It embodies many new mechanical features.



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No longer is a certain amount of discomfort associated with meals and work taken in the garden. Above is an ingenious combined deck-chair, tray table, and back-rest. The tray remains level at the different adjustments of the chair. The price complete is thirty-two shillings and sixpence at Marshall and Snelgrove's, Oxford Street, W. Several gaily coloured cretonnes are available.



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THIS is an untouched photograph of glasses containing a little 'Cordon Bleu' Brandy.

See how they reflect the shadow of the casks in which it lay, recalling, as you will when you taste it, the fact that it matured in them for thirty-five years.

Life in cask makes the perfect Brandy; the bottle is but a handy means of transferring it to your liqueur glass.

Martell's Cordon Bleu

COVENT GARDEN AND THE LYCEUM.

OPERA-LOVERS are having a feast at the present moment, but it is a feast not all of the same quality, although the recent new productions both at the Lyceum and Covent Garden have been of more than ordinary merit. For pure novelty the prime place must be given to the first production in England of Rimsky-Korsakov's opera "Sadko," at the Lyceum Theatre. "Sadko" is generally considered to be Rimsky-Korsakov's best opera, and it may be granted at once that it is wholly superior to "The Tzar's Fiancée," which was produced, also for the first time in England, earlier in the season.

"Sadko" is one of those fantastic combinations of ballet and opera to which Russian composers are addicted. The plot is based on a folk-story of that meandering description which tells of a hero passing through all kinds of impossible and wonderful adventures. Sadko is a minstrel, and in the course of his career he is thrown overboard as a Jonah and enters the dominions of the Sea-King, where he marries his daughter. This, as may be guessed, offers every opportunity for those spectacular effects which the Russians love and which they do so well. The ballet under the sea, with its processions of fish, crabs, lobsters, corals, and mermaids, is a real novelty in the way of a ballet, and, as the music is very effectively written, it must always be a successful feature of this opera. The present production is based on scenery and costumes from designs by Alexandre Benois. Whilst it is naturalistic and effective, it is not particularly striking from a purely artistic point of view. Compared with the average good ballet, the *décor* and the choreography of this performance of "Sadko" are thoroughly competent and pleasing without being particularly distinguished. But this is almost always the fate of ballet in opera. It used to be thought, in the early nineteenth century, that opera needed to be enlivened by ballet. Actually ballet, which, as an isolated art as practised by Diaghileff, can be enormously enjoyable, when it occurs in opera nearly always seems a weakness, and one is glad to get back to the opera. "Sadko," like Glinka's "Russlan and Ludmilla," suffers from the necessity of these elaborate ballets, which a stronger composer like Verdi can dispense with. Apart from Sadko himself—a part peculiarly suited to the fine stature and lilting voice of G. Pozemkovsky—and his

wife, Lubava, excellently sung by H. Sadoven, there are no characters in this opera of any interest. As usual with Rimsky-Korsakov, the instrumentation and the spectacle are what matter chiefly, and he uses his musical ideas in this score with considerable effect.

Quite the contrary is the case with Verdi. The two new productions at Covent Garden of "La Traviata" and "Rigoletto" might even be described in Nietzsche's words as "human—all too human." Many people had forgotten what a masterpiece "La Traviata" was, until the magnificent performance by Rosa Ponselle last year revealed afresh the extraordinary beauties of this great opera. Apart from Chaliapin in "Boris Godounov," and perhaps Mariano Stabile in "Falstaff," there is nothing comparable to Rosa Ponselle's performance as Violetta in "La Traviata." It is a perfect piece of acting and singing, and nobody to-day who has not heard Rosa Ponselle as Violetta knows what a wonderful creation this opera of Verdi's is. The rest of the cast supports her well, Borgioli as Alfredo being particularly good; but it is the presence of a really good conductor—Tullio Serafin—and Rosa Ponselle herself that make the present production of "La Traviata" one of outstanding merit.

I wish I could say the same of that other masterpiece of dramatic and musical genius, "Rigoletto"; but there are certain blemishes which even the presence of Tullio Serafin and a good tenor in Borgioli as the Duke cannot make up for. The first is the inadequate Gilda of Noël Eadie. This singer, who sings conscientiously, has not got the right freshness and purity of voice for Gilda, nor the delicacy and subtlety of phrasing necessary. To hear "Caro Nome" sung in its proper place (it is monstrous taken out of the opera on to the concert platform), by a voice pure and fresh as the young girl thinks of her first lover as she retires to her room, is to experience one of the most exquisite moments in all opera. If it is not this, it is nothing. Franci's Rigoletto had the virtue of being forceful and dramatic. He has a fine voice and his virtuosity is unmistakable. But his Rigoletto is a little deficient in dignity, and he exaggerates his use of sobbing tone-colour at times in a way that diminishes the dramatic tension. The Maddalena of Gianna Pederzini and the Sparafucile of Bruno Carmassi were quite good, and the famous quartette in the last act went well.

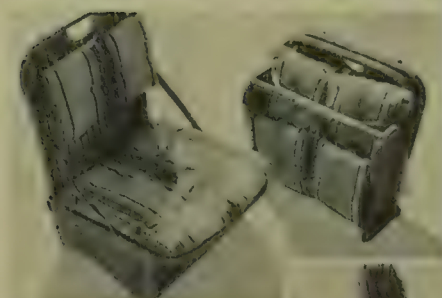
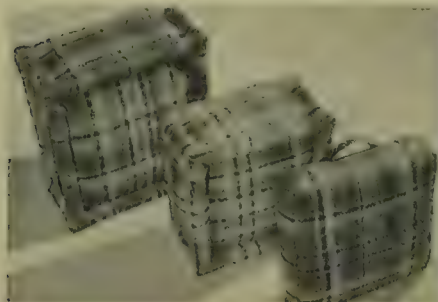
W. J. TURNER.

THE WORLD OF THE KINEMA.

(Continued from Page 1052.)

fine art. His "wisecracks," of which he is a past-master, drop from his flexible, lazy lips so casually that one is almost surprised to find his fellow-actors able to take up their cues. Uncouth and rough-hewn, a heavy slab of hair overhanging his little twinkling eyes, he lounges through each and every picture in which he appears with an air of having just "happened along" for fun. He never forces the note, seldom raises his voice, rarely quickens his pace, either physically or vocally. And yet he is the driving force of his comedy vehicles. His humour is dry and, like his diction, essentially American. So much so that he may be to English filmgoers an acquired taste. But, once the ear is attuned to his peculiar form of speech, it is impossible to resist the quips and the innate loveliness of this loose-limbed, homely fellow. It has been said of Mr. Rogers that he is no actor; but within the limitations of his personality he has the gift of bringing to the screen a definite character, a character with depth and breadth and, moreover, with a vein of simple pathos that does not rely on the text provided by his authors. For my part, I am inclined to rate him as a great artist, one who is so supremely unconscious of artistry as to live rather than to play his parts.

In his earlier pictures, "So this is London," "Happy Days," "They Had to See Paris," and, above all, in "Lightnin'," one remembers the dominating figure of Will Rogers stolidly true to himself, irresistibly funny, and—in the last-named picture—at times genuinely moving, as a human being of flesh and blood, not merely a comic invention of the kinema. In his latest picture, an up-to-date version of Mark Twain's classic "Yankee at the Court of King Arthur," he has very different stuff to handle, and does it brilliantly. For this hilarious comedy depends on its situations far more than on its lines, and some of the "star's" funniest "business" is carried out in silence. Mr. Rogers, who can and does hold up the entire action of a picture-play the while he discourses, with his queer fumbling for words and with infinite drollery, on many things, enters just as easily into the realm of pantomime to make us laugh with every shrug of his shoulder, every twist of his expressive features. No actor? Well, perhaps. But what a born comedian!



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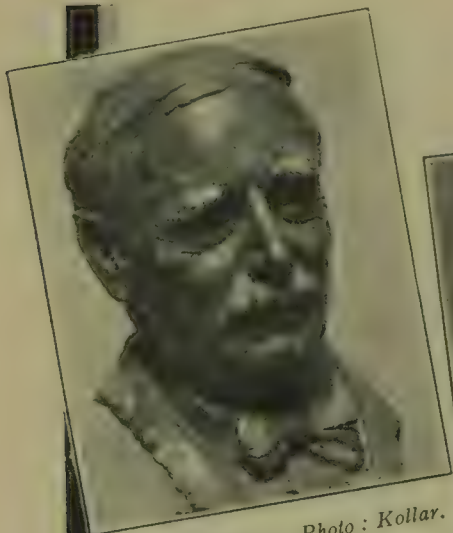
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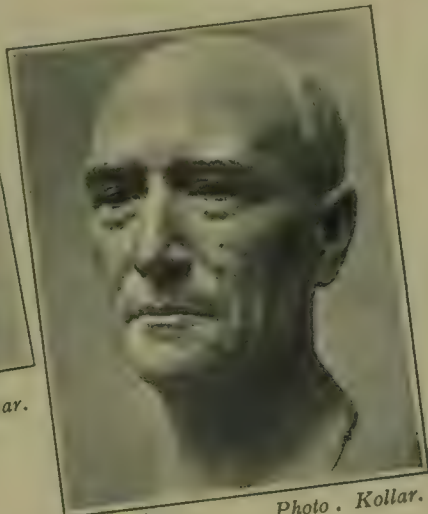
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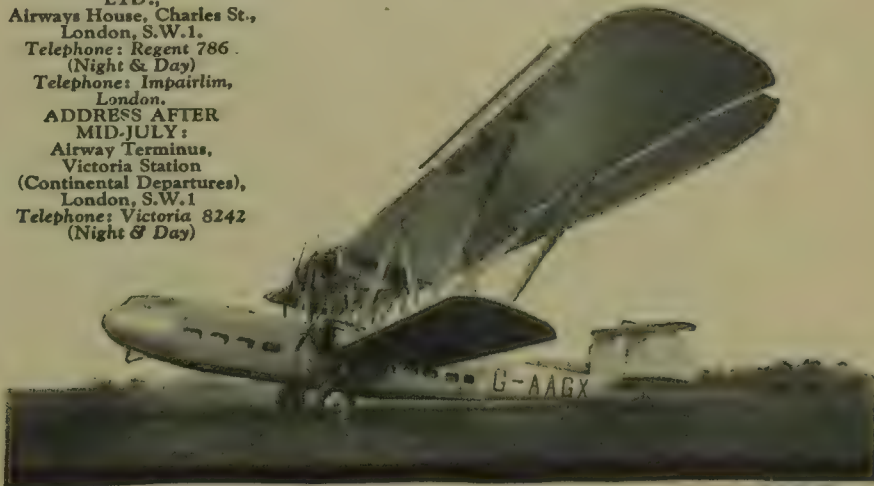
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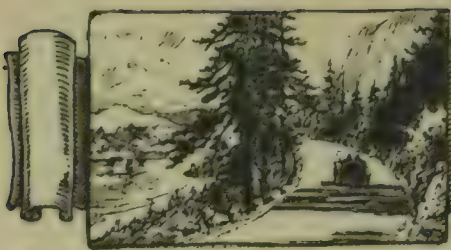
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.



MR. ERNEST M. C. INSTONE, J.P., has been elected the new President of the Society of Motor Manufacturers and Traders for the next twelve months, the highest office available in motor-trade organisations. His first public appearance and speech were made at the annual Car Mart golf meeting at Wentworth Park, near Virginia Water. It is always a very agreeable function, irrespective of its golfing. Mr. Instone, who is an excellent speaker, well expressed the thanks of some two hundred members of the motor industry who had accepted the bountiful hospitality of Major R. S. Griggs, Captain G. E. Bowman, and their fellow directors. It was quite a Car Meet, as more than 140 cars were lined up in the parking-places around the club-house. The hero of the meeting was Mr. C. S. Buckley, sales manager of the Austin Company, who won the aggregate prize in the senior bogey competition from a plus 1 handicap by beating the "Colonel" by 6 up for 36 holes. Every make of car sold in England was represented at this gathering, and I doubt whether any other function could better it for the fine display the cars made with their very smart coachwork. It was a regular *concours d'élégance*.

Writing of meets reminds me that the preliminary meeting of the Wolseley Hornet Car Club was held on June 16, at the service depot of Eustace Watkins, Ltd., Manor Street, Chelsea, S.W.3, at which a secretary and a committee of Hornet owners were elected. One-make-of-car clubs, as started originally by the Riley owners, are popular these days. They serve many useful purposes, and not the least is that the presence of a representative of the factory can learn

Co., Ltd., Magnet House, Kingsway, London, W.C.2. It is a case to carry the spare Osram electric bulbs for the lamps of the car, which I have thoroughly



IN A COUNTRY WHERE HILL-CLIMBING CAPABILITIES ARE APPRECIATED AT THEIR FULL VALUE: H.E. THE EARL OF WILLINGDON'S HILLMAN "WIZARD" AT ANNANDALE RACE-COURSE, SIMLA.

tested to see whether it does prevent these important spares being broken. Every car owner knows how difficult it is to carry spare electric-lamp bulbs for any length of time on the car without finding that perhaps the very bulb you want is useless. Over rough roads, a bit of cross country on the Downs, and some nasty cobble-paved streets, this case has taken its chance on the floor of the car under the seat, and no lamps were damaged. This spare-bulb case is made of steel, finished in black crystalline japan. It has

a specially shaped interior with recesses in which the bulbs are carried. The lid is padded to hold the bulbs safe in their recess, and keeps them sound even under the worst vibration the engine and the chassis can inflict upon them. There are two sizes of these cases: one to carry bulbs for the head-lights up to 36 watts, side, tail, festoon,

and ignition indicator bulbs, and the other for 48-watt head-lamp bulbs, as well as the others in the set, but each costs the same price empty, namely, 3s. This is a small sum to pay to save worry and expense from damaged electric bulbs, so I readily recommend it to my readers. These spare-bulb cases for cars can be obtained from garages selling Osram lamps, or from the head office at Kingsway.

England Wins Irish Grand Prix.

According to my friends who saw the Irish Grand Prix motor-race this year at Dublin, the second day's race was the finest road contest seen for years. I am sorry that I missed it. I should like to have seen Sir Henry Birkin's fight on his new Alfa-Romeo, splashing round the course in the storm at high speed, with that excellent Italian singer, Cav. Giuseppe Campari, on his new Maserati sports car. Both are dare-devil drivers to watch, but, in truth, have better judgment of what is the limit of safety than most other drivers. That is why they can drive at such spectacular speeds with "fireworks" at the corners. Birkin won the second day's race, averaging 88.8 miles per hour; but the M.G. Midget driven by Norman Black, with its handicap start of 11 sec., beat Birkin's time for the course and so gave England the victory and won the Irish Grand Prix. Black had won the race on Friday for cars under 1½-litre engine capacity at an average speed of 64.76 m.p.h. Congratulations to all concerned, including the Champion sparking-plug specialist who equipped the cars of Birkin, Campari, Black, and Gardner with these regularity firing accessories. Non-racing folk may not realise how necessary and difficult it is to get exactly the right type of plug for each particular fast-turning engine. Austin "Sevens"



REPRESENTATIVES OF NEW AND OLD STYLES IN TRANSPORT: A MEETING BETWEEN MR. D'ARCY BAKER, THE WELL-KNOWN MOTOR MAGNATE AND CHAIRMAN OF FIAT (ENGLAND), LTD., AND MR. CLAUD GODDARD, DRIVER OF THE OLD-TIME COACH, "TALLY-HO," AT THE FORMER'S COUNTRY RESIDENCE, HEDSOR PARK, BUCKS.

what are the faults and the virtues of the production from the public buying and using them in a collective spirit. Also the owners themselves learn better at such gatherings, from hints from each other, how to look after the cars in order to get the best use out of them. From the sporting events held by such clubs, the losers learn, from chats with the winners, how to improve their cars. Any Hornet owner who wishes to join the club will be heartily welcomed. They can write to the address given above, which is the local office of the Hon. Secretary.

Those interested in the scientific and chemical production of benzole should read "Motor Benzole: Its Production and Use," published by the National Benzole Association, Wellington House, Buckingham Gate, London, S.W.1. Its authors are Messrs. W. H. Hoffert and G. Claxton, with a foreword by Sir David Milne-Watson, the president of the National Benzole Association. This is Faraday's centenary year, and motorists owe to his genius the first separation of benzene, the principal constituent of benzole, as a separate chemical compound in 1825. He isolated it from the oil condensed from the compressed gas then being supplied in cylinders by the Portable Gas Co. for lighting purposes. This very interesting work, appropriately published this year, is a complete text-book on benzole, and I can heartily recommend it to those searching for further knowledge.

A Spare Bulb-Set Case.

I have received a sample of an excellent accessory now made by the General Electric



A SPUR TO EARLY SUMMER TOURING: A TRANQUIL SCENE, WITH A FORD "SUNSHINE" SALOON, IN A SECLUDED BYWAY AT BLAGDON, SOMERSET.



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also put up a gallant fight for the race, but the six laps start which they had to concede to the Midgets was too great a handicap for them. However, the Midgets will not get so liberal an allowance at the T.T. race at Belfast in August. In that race, Austin "Sevens" will beat them easily on that handicap, according to the Earl of March, so they are going to add super-chargers and start off from the same mark as the Austin "Sevens." Then we shall see a fierce struggle for the title of Baby Car Championship. The super-charged Austin "Seven" driven by Archie Frazer-Nash averaged 69.61 miles per hour, finishing twelfth in the Grand Prix itself, and eighth in the race on the first day for the Saorstat Cup, won by Norman Black's M.G. Midget at 64.76 m.p.h. This reveals that, if the Midget can better its unsupercharged speed by, say, six miles an hour with a supercharger, it stands a chance to win the Tourist Trophy and gain a triple crown for this year's long-distance events in Great Britain.

Riley's Luck in Dublin.

But for a mistake in coming in one lap too soon, by Sir Malcolm Campbell thinking he had finished, and valuable minutes lost

[Continued overleaf.]

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Continued.
by the pit staff in not sending him off again quickly, the Riley team of three cars would have won the team prize at the Irish Grand Prix. It was shockingly bad luck and somewhere the staff work failed, but morally they won the prize, so at least have that to console themselves with. As it was, with this mistake causing loss of time, the Riley team only lost this prize by 1 min. 8 sec. from Major Gardner's team of M.G. Midgets. Anyway, Gardner is such a good sportsman, and has had fearfully bad luck in so many races, that I am sure everybody must have been pleased that his team won this coveted prize for steady and regular performance. The weather was terrible, and the Royal Irish Automobile Club deserve every sporting motorist's sympathy for the shabby treatment which it received from the Clerk of the Weather. On the other hand, the Clerk of the Course and the officials are to be congratulated on staging such excellent racing for the two days. The course, according to Sir Malcolm Campbell, was in wonderfully good condition, even in the fierce rain. Also, the arrangements for the scoring and information given to the spectators were better than had ever been made by any other organisation, I was informed by another prominent motorist. But to return to the Riley

cars. Victor Gillow, driving his Riley, started spectacular skids round the Gough Statue and Mountjoy Corner, lapping the course at the astonishing speed of 77.8 m.p.h. for an 1100-c.c. car. This was quicker than the 1½-litre fellows at his heels. He was the hero of the crowd for some thirty-odd laps. Then, coming into the pits after 45 laps for some

minor adjustments, he stopped the engine and could not start it again. It was seized-up, "bad scan!" said the Irish helper, and this excitable little Frenchman's vocabulary was even more voluble as he retired. But the three official Riley teams continued steadily onwards, averaging 74½ miles an hour for the race, a fine performance for entirely new cars out for their first contest. These also will do better in the Tourist Trophy race on Aug. 22 at Belfast. Earl Howe, on his big Mercedes at scratch, created a new lap record for the Phoenix Park course at a speed of 91.8 miles per hour several times while the sun shone for the first half-hour of the race. After that, rain and a thunderstorm spoilt the chances for the big cars.

Cheaper Cars : Dearer Insurance.

It is sad to note that a leading personage in insurance circles has hinted that compulsory third-party insurance may increase motorists' premiums if juries give too generous allowances to persons injured in motor accidents. The view of insurance officials is that the cheaper cars become, the higher third-party insurance premiums are apt to be raised. The reasons given for this state of mind are that cheaper cars bring risks higher in cities by more traffic on the streets, and that low-priced vehicles induce

[Continued overleaf.]



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Readers will remember that the motoring public and all who value the preservation of the beauty of our countryside already owe Messrs. Shell-Mex a debt of gratitude for the whole-hearted way in which they joined in the movement to preserve the countryside, and discontinued the setting up of metal signs. Continuing in this tradition of allying advertising with æsthetic considerations, Messrs. Shell-Mex have opened an exhibition of pictures at the New Burlington Galleries. It consists of drawings and posters designed by about thirty of the more representative artists of to-day for Messrs. Shell-Mex. The Exhibition is open until June 27.

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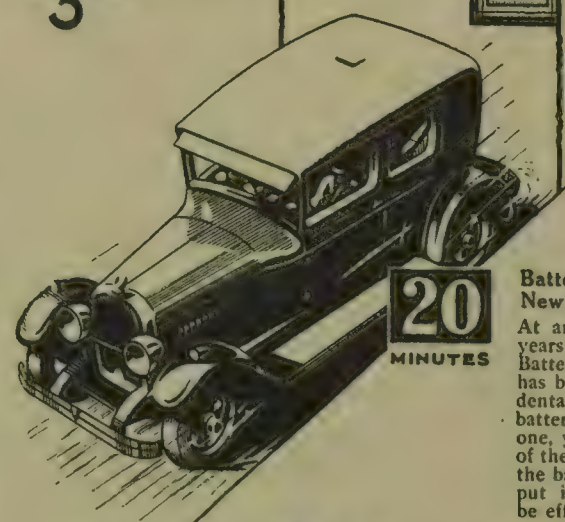
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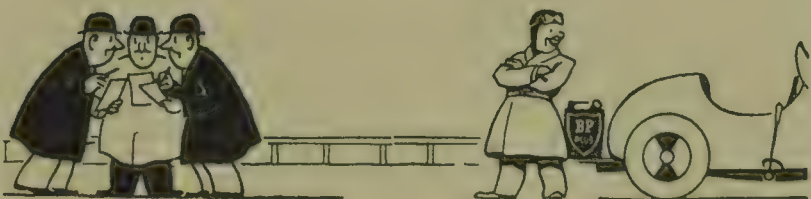
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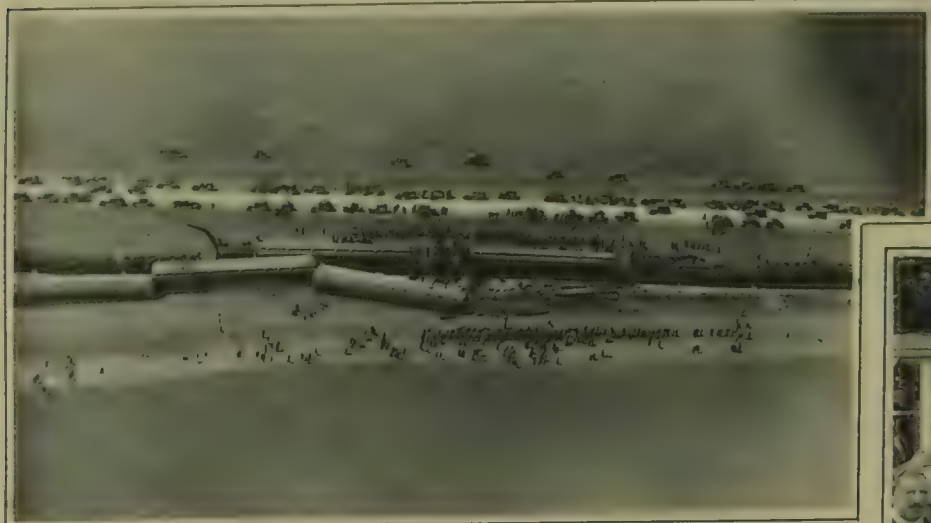
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(Continued.) many to buy a car who could previously neither afford to run it nor know much about driving it. These bad risks have to be paid for by the drivers who are seldom,

prevail, the driver would be blameless. So insurance companies are busily tabulating such claims as do arise, with a hope that their risks are lessening and not increasing. If the latter, some premiums will be put up in 1933 for certain.

Motor-Cycle Insurance.
A special warning

obliged to insure for this additional risk, now that compulsory "third-party" insurance is the law. In view of the heavy penalties which are being imposed by magistrates, the R.A.C. urges solo motor-cyclists to be certain that their insurance policies give them complete cover when carrying a pillion passenger, so that they comply with the requirements of the Road Traffic Act. Any rider in doubt on any point arising out of this section of the Act is invited to write to the Secretary, R.A.C. (Motor-Cycle Dept.), Pall Mall, London, S.W.1., who will give all necessary aid.



COACHES OF AN EXPRESS TRAIN BLOWN OVER BY A TORNADO: THE "EMPIRE BUILDER," WITH CARRIAGES DERAILED BY THE WIND—AN AIR VIEW.
The description accompanying this photograph, which reaches us from New York, reads: "What a tornado did to the 'Empire Builder' express train, near Moorhead, Minn., recently. The strong wind actually pushed coaches from the rails. A section hand was killed and several others were injured."

if ever, claimants from the insurance companies. Already the small-car brigade have seen their premiums increased since the advent of the Baby Peugeot and the Baby Austin, the pre-war and post-war protagonists respectively of the light-car world. Further, I regret to say that the sports type of small car of various makes, with a noisy exhaust, is another suggested reason for higher payments for insurance policies. Noisy exhausts tend to convey to witnesses a wrong impression of actual speed, so that if such a car is involved in an accident, witnesses are apt to suggest that the driver was going at some much higher rate than would be considered safe at the spot, whether in fact the speed was that rate or much below it. Hence defence is somewhat difficult when, if the truth could

has been issued by the R.A.C. to motor-cyclists in regard to a number of convictions which have been obtained by the police against cyclists for carrying pillion passengers without being properly insured. The R.A.C. point out that when a solo motor-cyclist carries a pillion passenger, he or she is



THE DISTILLERS' SPORTS CLUB: A GROUP AT THE PAVILION AT EAST MOLESEY DURING THE RECENT ANNUAL ATHLETIC MEETING.

The group in the centre of the photograph includes (from left to right) Mr. William Harrison, O.B.E.; Mr. T. Wilkinson, a Director of the Distillers' Company and Managing Director of John Haig (at back); Mrs. Wilkinson; Mrs. J. M. Connell; and Mr. Redfern, a Director of J. Walker. The Distillers' Co., Ltd., it should be noted, purchased the house and grounds of East Molesey Court, East Molesey, and made a sports ground which covers some twenty acres and includes football grounds, cricket pitches, six hard courts for lawn tennis, and three grass courts. The house itself has dressing-rooms, shower-baths, a tea- and dance-lounge, a billiards room, and so on. Needless to say, the amenities are much appreciated by the various subsidiary company staffs of the Distillers' Company in and around London.



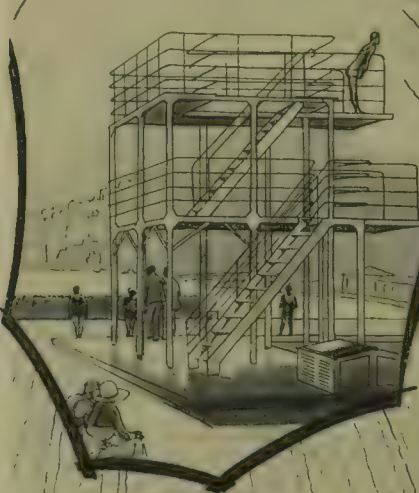
A small collection of Early Oriental Sculpture, Pottery and Porcelain will be exhibited in these Galleries from June 16th to June 30th, 1931

Porcelain Beaker, enamelled with chrysanthemums in yellow, blue, aubergine, etc., and with leaf sprays in green on a brilliant black ground. *Famille noire* of the K'ang Hsi period. Height 17½ inches.

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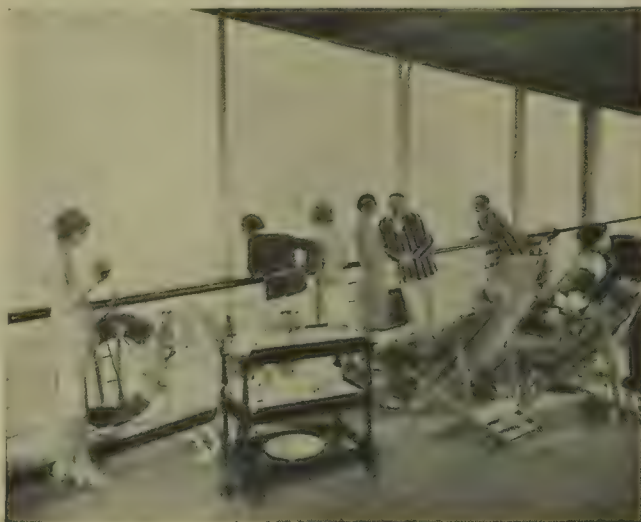
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Arrangements have been made by which passengers who desire to extend their stay in South Africa can do so by some additional payment. Particulars of the terms of this extension can be obtained on application. Passengers may return from South Africa by the same vessel or by the R.M.S. *Windsor Castle* (18,967 tons), sailing a week later, provided accommodation in the latter vessel is available. The reduced return fares to Cape Town by this tour are £90 first class, £60 second class, and £30 third class; and the fares to other South African ports, together with any further information desired, can be obtained on application to the Union-Castle Line at 3, Fenchurch Street, London, E.C.3.

For those with less time at their disposal, the tours to Madeira or the Canary Islands are ideal. The Royal Mail ships of the Union-Castle Line leave Southampton for South Africa every Friday, reaching Madeira on the following Tuesday. On the homeward voyage they call

at Madeira every Thursday, disembarking their passengers at Southampton on the following Monday. Special reduced return fares of £20 first class and £15 second class for tickets to Madeira, available for two months, will be issued until the end of August; and tickets, available for the same period, to Las Palmas or Tenerife will be issued until August 20 at the special reduced return fare of £20 first class.

A trip to the Continent and back on board an ocean liner at a moderate cost should be a boon to thousands of busy people seeking bracing sea-air and fresh scenes, and an excellent opportunity is afforded by the intermediate vessels of the Union-Castle Line, which proceed fortnightly from London to Antwerp, Rotterdam, and Hamburg, returning thence to London. The voyage occupies 13 to 14 days, and the first-class fare of £20 includes accommodation and meals on board whilst at sea and in port at Antwerp, Rotterdam, and Hamburg. It is an ideal trip for a short holiday.



A VIEW OF OLD HAMBURG, ONE OF THE PORTS OF CALL OF THE UNION-CASTLE CONTINENTAL CRUISES—TOURS THAT LEAVE LONDON FORTNIGHTLY FOR ANTWERP, ROTTERDAM, AND HAMBURG.



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A SUMMER BOOK-BOX.

DIVERSITY is essential in a book-box that has to provide for week-ends and the vagaries of 'summer weather. Some of the books reviewed below 'deserve' a permanent place in the library. I. B. O'Malley's "Florence Nightingale" (Thornton Butterworth; 21s.); "The Scandals and Credulities of John Aubrey" (Peter Davies; 8s. 6d.), edited by John Collier; "The Crusades, Part II." (Thornton Butterworth; 16s.), by Harold Lamb; and Professor Max Planck's "The Universe in the Light of Modern Physics" (Allen and Unwin; 4s. 6d.), are chief among them.

Of Mr. O'Malley's "Florence Nightingale" it can be truly said that it is worthy of its subject. There can be no higher praise than that. No one book, says Mr. O'Malley,



MR. LEONID LEONOV,
AUTHOR OF "THE THIEF."

will ever contain the whole of Florence Nightingale. This is no disparagement of the wonderfully complete record of Sir Edward Cook and the shorter version of it revised by Miss Vaughan Nash; it is a simple recognition of the greatest Englishwoman of the nineteenth century. Mr. O'Malley has had access to a great mass of unpublished matter; and since everything Miss Nightingale wrote was stamped with her character, he has been enabled to give the reader the opportunity to know her with a new and more intimate knowledge. His method has been to build up, from her personal notes, letters, and journals, a representation of what her autobiography might have been. She did, in fact, write "La Vie de Florence Rossignol," and a very delightful opening chapter is based on it; but this was a school-room exercise, begun at eight and ended at ten years old. The axiom of Socrates: "The life unexamined is not a living life," was taken to her heart; even as a child she tried to bring the people and things about her into some relation in her own mind with the other more durable and, in some ways, more real life of which she was also conscious. Her "call" was mystical—she devoted special thought to it on the seventh day of each month—and she was struggling for its practical application while she was still, to outward appearance, the conventional young lady. The only way to make life real is to do something to relieve human misery; trapped and stifled as she was by her social environment and the conventions of the time, she never faltered in the struggle to express that conviction. How profoundly she suffered in the struggle Mr. O'Malley reveals, amplifying Sir Edward Cook's narrative. His book gives, as far as he has found it possible, the history of her mind, and, in addition, the feelings of her contemporaries and the impression she made on them. The result is not only a great study of the spirit and genius of Florence Nightingale; it is an equally fine reconstruction of the early Victorian age.

After Miss Nightingale, John Aubrey is a very small figure, and, as we know, Mr. Lytton Strachey has properly included him in "Portraits in Miniature." Aubrey worked in gossipy scraps and shreds, in what is well described as the magpie manner. Mr. Collier, observing that his "Brief Lives" has a peculiar relish, has set himself to disentangle from the din of a lost century the infinitely intricate harmony which is the voice of a civilisation. Aubrey, as he says, cannot even remotely have visualised his work as such an instrument. He was not a conscious artist. And yet his "Scandals and Credulities" is much more than tittle-tattle about worthies immortal and worthies forgotten—Shakespeare, Bacon, Raleigh, William Butler. It is intensely human: as human as the diary of Mr. Pepys. Mr. Collier's edition, with its admirable introduction, is therefore a happy literary event. So, though for very different reasons, is Mr. Harold Lamb's book—sub-titled "The Flame of Islam"—on the Crusades. It is not too much to say that to understand Angora you must begin with Saladin. That is for enlightenment: this second part of "The Crusades" is a volume that can also be read for sheer pleasure. It is vividly pictorial, and its battle pieces kindle the blood. It draws on Islamic annals as well as Christian, and it is an amazingly clear-running narrative of tangled events. Greed, ambition, and intrigue dissipated the strength of the Crusaders. The idealists became the tools of their own vanities or of the designs of crafty empire-builders. How much blood was poured into the sands? How many knights and how great a host of common men were spent? The computation is only guess-work; but we know that the drain on the chivalry both of the Christian and the Moslem world was terrific. The Crusaders, Mr. Lamb sums up, reached the summit of daring. The flower of them brought to their own dark age the fire of unselfish purpose. And out of the sufferings

and the wrongs of the pitiful ones whose visions ended, far from "oultremer," in a dance of death—out of their torments were sown the seeds of the Reformation.

Professor Planck's book is a translation from the German by Mr. W. H. Johnston. Since all the ideas employed in Physics are derived from the world of sense-perception, it follows that the laws of Physics ultimately refer to events in the world of the senses. In view of this fact, the Professor reminds us, many scientists and philosophers tend to the belief that at bottom Physics is concerned exclusively with this particular world. He points out that this view cannot be refuted by logic, since logic itself is unable to lead us beyond the confines of our own senses. In Physics, however, as in every other science, common sense alone is not supreme. Reason tells us that the entire world which we apprehend through our senses is no more than a tiny fragment in the vastness of Nature. Thus prepared, he propels us gently forward to the investigations of the physicists at work in elaborating a systematic view of the world of Physics, and aiming to establish a law which connects the events of the world of sense with one another and with those of the real world. "The Universe in the Light of Modern Physics" is to be recommended to the general reader who can follow a scientific work that gives simple verbal illustrations of difficult points, and possesses a lucid style that has been ably reproduced by the translator.

The novels to be included in the summer book-box range pretty widely; from Scythia and Sparta in the third century B.C. to Soviet Russia is a far cry. Mrs. Mitchison is the imaginative philosopher. Leonid Leonov, author of "The Thief" (Secker; 7s. 6d.), is the realistic storyteller. Mrs. Mitchison's romance ("The Corn King and the Spring Queen" is highly romantic) is spaced out in successive periods, and her connotation of myth and history is as exact as erudition can make it. She would appear to be alarmingly erudite if it were not that she is a real novelist, and—though this is a small matter—that she puts the colloquial English of to-day into the mouths of her far-off Scythians and Spartans, which familiarises them, though sometimes with rather odd effect. She protests modestly that to attempt to get near to the minds or the details of the actions of the people who lived two thousand years ago is all a game of hide-and-seek in the dark, a game of chance. She plays the game, however, with such zest and skill that nobody reading her book will either feel befogged himself or for a single moment suspect her of losing her bearings. So far from being hazy, "The Corn King and the Spring Queen" (Cape; 10s. 6d.) is a noon-bright, quite dazzling work of art, and, moreover, a monumental one.

Leonov is an experimentalist, whose fancy it has been to set an author roving in the underworld of Moscow in pursuit of the human material that, being human and unaccountable, persistently eludes him. This has been done before, but the exploration of Soviet Russia is original. Here, indeed, one gropes through a twilight where men scuffle and sorrow and love and chatter, bemused and mocked by life, and themselves making mockery of their bewilderment. "The Thief" has a Hogarthian humour, a humour which we may find repulsive, but which is congenial in Leonov's strange city. The "confused chaos" of Firsov's notebook is not understated, but the whole conglomeration is queerly fascinating.

The two detective stories that have just arrived fresh from the "Crime Club" are neither better nor worse than the average of their kind. As usual, the plot is the thing. In justice to John Rhode, it must be said that he succeeds in portraying a single-minded scientist whose harmless pre-occupation with his investigations plays havoc with his moral sensibility. It is a touch that creates a living interest



MR. HAROLD LAMB,
AUTHOR OF "THE CRUSADES."

in a figure that would otherwise have been merely the automaton of Mr. Rhode's device. "The Hanging Woman" (Collins; 7s. 6d.) is distinguished by the portrait of Mr. Charles Partington, whose researches lead him indirectly into some very dark and devious byways. The problem of "The Hanging Woman" is concerned with two mysterious deaths. It contains a subsidiary mystery, that is left unexplained: the acrobatic dexterity which enabled three people—including two who were required to lift a heavy burden—to climb up and down a step-ladder from which the connecting ropes had been removed. "The Upfold Farm Mystery" (Collins; 7s. 6d.), by A. Fielding, stages an ingenious faked alibi, but presents far too many people in a bunch in the opening chapter. Beginning with a laborious sifting of the characters, the novel is at a disadvantage, but it improves as the story moves to the crisis.

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THE THIEF

SECKER

MARINE CARAVANNING. — CXXVIII.

By COMMANDER G. C. E. HAMPDEN, R.N.

AFTER my last visit to the building-yard of the British Power Boat Co., of Hythe, Southampton, I wrote an article in which I held up the general organisation of the firm as an example to others. Since then further progress appears to have been made in this respect, and a stage has been reached which I can only describe as a personal triumph for Mr. Scott Paine, who is the owner and presiding genius of the whole undertaking. As I have often said previously, this firm restricts its activities solely to fast craft, and ever strives to reduce their cost as the best means of increasing their sales. A large output is, of course, essential to low prices, but does not solve the whole problem. In this case, cheap and good engines are also required. For some time past Mr. Scott Paine has been in search of an all-British engine of 100 h.p. which combines all the good points of American units without having their drawbacks. His quest failed because, though there are many engines built in this country that are suitable for his purpose, there are none that are cheap enough. In desperation, therefore, he has designed one for himself in the form of the "Power" 100-h.p. marine engine, which is a masterpiece of ingenuity. This engine has recently, after many bench tests, passed triumphantly through a gruelling trial of 50 hours on full throttle in a boat. The trial was carried out under observation by the Air Ministry and was held in bad weather, yet the boat covered 1500 miles in the period.

The outstanding characteristics of this engine are its overall smallness, its extreme accessibility and

simplicity of construction, its lightness, and low price, which, at £293, when taken in conjunction with its other good points, makes it a better proposition from the buyer's point of view than American productions of the same price. The cylinder-bore is $3\frac{1}{2}$ in. and the stroke $4\frac{1}{2}$ in., whilst it runs at 3000 r.p.m. Though the water-cooling system is very thorough, a water-cooled exhaust-manifold is included, yet the absence of water-ports is remarkable. An oil-cooler of the multi-tube type is fitted which is accessible and easily detachable, and includes a by-pass valve which enables the engine to be started up from cold

The weight of the whole unit is only 740 lb., and a six months' guarantee is given in every case.

I feel I must congratulate Mr. Scott Paine on his production, for, apart from the details I have given of this engine, it appears to be about 200 lb. lighter, and is also smaller, than any of the well-known American engines, yet it sells at the same price. It is England's answer to the American engine invasion, and has been built expressly with that object in view, and also in order to make every part of the larger British power-boats all-British productions. Some while ago I stated that, whenever possible, owners should favour

motor-boats which have been built entirely by the same firm, so that, if anything should go wrong, there is no possibility of the blame being shifted on to other shoulders. There are not many firms in this country which build complete boats with their engines, but those who have tried it never seem to abandon the practice, so I assume they find that it pays; or, in other words, purchasers deal with the firms that can offer them real "service" as regards every part of the craft they buy. I am glad to be able to include the British Power Boat Co. in this list. Such firms are almost invariably the best over giving delivery, and I have before me a good illustration of this statement from the Bergius Co., Ltd., of Glas-

gow, who build both the famous Kelvin engine and also well-designed and constructed hulls. This firm state that they have in stock one of their 35-ft. twin-screw motor-cruisers, which sell for £860 complete, and that they will finish her to suit the buyer's wishes and deliver her in two weeks ready for sea. I know these craft to be thoroughly wholesome vessels that will never let one down, and that will accommodate four persons in comfort.

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The outstanding characteristics of this engine, designed by Mr. Scott Paine, and built by the British Power Boat Co., are its over-all smallness, its extreme accessibility, and its simplicity of construction. The cylinder bore is $3\frac{1}{2}$ in. and the stroke $4\frac{1}{2}$ in., while it runs at 3000 r.p.m.—[Photograph Copyright Power Boats.]

and run to full power immediately, without fear of damage to the cooler through excessive oil-pressure. The water-circulating pump is adjustable in order that, when the engine is used in tropical countries, a larger delivery of water can be obtained. Two horizontal carburetters are fitted in such a manner as to permit the engine being installed at any angle up to 17 degrees from the horizontal, and forced lubrication is employed, together with coil-ignition.



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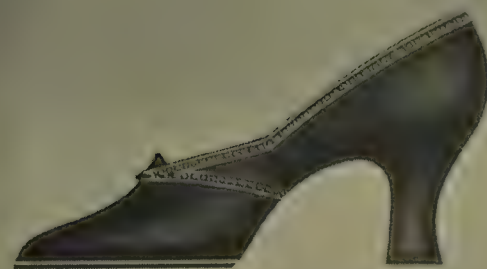
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THE SOVIET FIVE-YEAR PLAN AND ITS EFFECT ON WORLD TRADE.

(Continued from Page 1064.)

out of them." Stalin went a step further when he collectivised the farms, and he was rewarded for his audacity. The majority of Trotsky's partisans, even those who had suffered exile on his account, saw the stuff of which the new leader was made and sought readmission into the Party.

The concrete manifestations of the Five-Year Plan, which Mr. Knickerbocker was privileged to examine on his travels, are formidable enough. For instance, "a little more than a year ago there was of human activity in Magnetogorsk exactly nothing." Now it is "literally the biggest construction camp on earth," intended in three years to become the largest steel centre in the world outside of America. "No watch will run accurately in Magnetogorsk. The mountain is three miles long, two miles broad, and 1000 feet high, and from top to bottom it is one solid mass of magnetic iron, the pure metal cropping out at innumerable places on the surface. It has no known rival for size and richness of deposits." Mr. Knickerbocker considers Magnetogorsk "the most impressive of all industrial enterprises visited on this trip, most productive of reflection on the meaning of the Five-Year Plan to the 'bourgeois' world."

At Cheliabinsk in the Urals is being constructed one of the largest tractor plants in the world; and the assembly building is, from the point of view of area, actually the largest building in the world. The Soviet Government, indeed, never seems to do anything without creating a record: "The construction of the Stalingrad plant set up a record for speed." "This," Mr. Knickerbocker adds, "is perhaps characteristic of the Five-Year Plan: extraordinary speed in spots, rendered futile by mismanagement and accidents."

At Gigant in the Caucasus is the world's largest wheat farm—one thousand square miles! One hears with some relief that it is not an economic success; its smaller neighbour, Verblud (470 square miles), shows an average yield of nineteen bushels to the acre, as against Gigant's fourteen. And yet Mr. Bogomolkin, manager of Gigant, is obviously a man of forceful character: "Occasionally, when receiving

the American members of the supervising crew, he draws a revolver from his desk and plays with it meaningfully the while he reminds them of their duties."

Baku "leads the world in oil reserves," and it has, besides, this distinction: it is completing the Five-Year Plan, not, like the rest of Russia, in four years, but in two and a-half.

At Chiaturi, "the world's richest store of high-quality manganese ore, production has been uneven since the revolution," but Chiaturi and the Nikopol mines in the Ukraine together produced over a million tons of unwashed ore in 1929—which "put Russia again ahead of all the other manganese-producing countries in the world."

I will mention just one more world's record—the dam in process of construction at Dnieprostroy. From 1933 onwards, it is expected to "furnish 2,500,000,000 kilowatt hours of energy—a larger power production than any other single unit in the world, even of Niagara Falls." Of all the grandiose undertakings of the Five-Year Plan, this dam is the "most tangibly near to completion."

"Deprived of all other forms of romance" remarks Mr. Knickerbocker, "the Soviet Russian expresses his nationally mystic bent by the contemplation of glamorous statistics." The bourgeois reader, however, will find the contemplation of these statistics far from glamorous. On the contrary, it is decidedly alarming.

"First judgment," says Mr. Knickerbocker, "at once brands the Five-Year Plan as a failure. The appearance of the population seems to prove it." Since 1928 the standard of living has declined 60 per cent. To see anyone wearing a smile, or a decent pair of shoes, is equally rare; and the Government is prepared "to push the Five-Year Plan tempo within two degrees of breaking-point." The "quality of production is extremely poor, making at times, in some industries, up to 30 per cent. of the output unusable." Moreover, the Plan suffered serious setbacks from causes the Soviet Government could not have foreseen. The undue haste with which agriculture was collectivised resulted in the destruction of 25 per cent. of the country's livestock, caused

(to put it mildly) a great deal of ill-feeling among the peasants, aggravated the food shortage, and "cost the Government hundreds of millions of roubles." Secondly, the fall in commodity prices the world over seriously embarrassed the Plan: the Government's only course was to increase yet further its exports, thereby depriving the people of necessary "consumption goods." And, as a consequence of the flood of exports, arose "a world-wide protest against Soviet dumping." "Resentment at Soviet competition, and scepticism over Soviet solvency in view of the miserable condition of the population, inclined the bourgeois world to restrict credits." From these severe blows the Plan has not yet recovered: the fact that this year the minimum temperature to be maintained by janitors in Moscow has been reduced from 55 degrees Fahrenheit (five degrees below temperate rate) to 48 degrees, is eloquent testimony to the fact that prosperity is still far off.

But, in spite of these considerations, Mr. Knickerbocker does not bid us hope that the Five-Year Plan for Industrialisation will fail. The Russian workman is gradually acquiring skill in the management of machinery; the engineers (a large proportion of them American) whom the Government employs at such magnificent salaries are the best to be had; and the whole scheme is supported by Stalin's tremendous energy and will-power, and by an organisation as unscrupulous as it is efficient. The prospect is a black one. "Originally the hope was that the Proletariat of the bourgeois countries would revolt. . . . To-day the intention is to build up first a powerful Soviet Union. Then, but not until then, although surely then, the world-revolution will fit into its place in the 'Fifteen-Year Plan' with the resources of an industrialised state of 150,000,000 to back it."

Mr. Knickerbocker's book, like almost everything written about contemporary Russia, has a nightmare quality: one feels that one is reading not about human beings, but about some malignant and deadly kind of insect. His treatment of his subject is unsensational, lucid, and concise: a model of dispassionate analysis. But even so, the few paragraphs he devotes to Soviet terrorist methods freeze one's blood, and the chapter on "dumping" makes one tremble for the future of civilisation. Russia's plan "to starve itself great" apparently involves the starvation of everyone else first. L. P. H.

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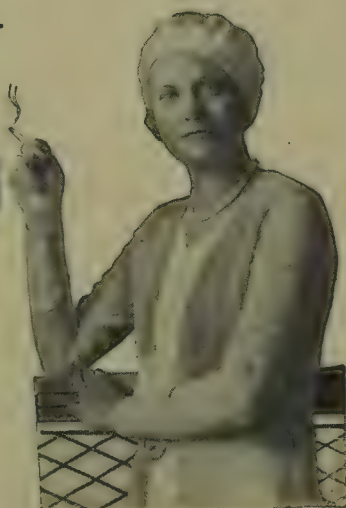
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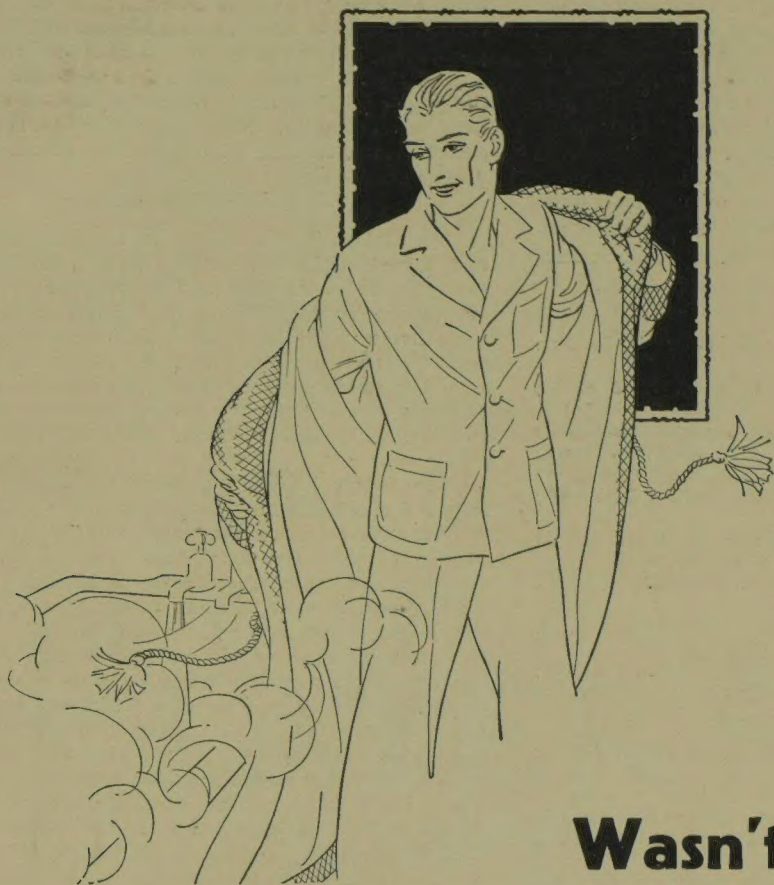
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THE PLAYHOUSES.

"THE SHIP," AT THE FORTUNE.

MR. ST. JOHN ERVINE'S play, first produced at Liverpool ten years ago, has been a long time coming to the West End. One can understand this, for, though an interesting play, it has less box-office appeal than many failures must have been supposed to have had by their presenters. Yet, for occasional productions, it is likely to prove remunerative to repertory companies. The theme is the age-old clash between parents and children. John Thurlow is a shipbuilder who desires his son to follow in his father's footsteps, while the son yearns to be a farmer's boy and till the soil. The defect in the play is that the father loses our sympathy when he attempts to bribe his son's partner into making the farm a total loss. The son, too, is so cubbish in his demeanour towards his parent that it is difficult to believe that he consents to take his father's place on the bridge during the inaugural trip of his shipbuilding masterpiece to New York. The ship strikes an iceberg and the boy goes down with it, as he imagines his father would do in his place. The moral is obvious: Youth is Youth and Age is Age, and never the twain shall meet; though it is pleasant to reflect that in real life families are not always as antagonistic as they are on the stage. Mr. Norman McKinnel presented once again his famous study of a dour business man. Mr. Hugh Williams was good as the son, but might have got a little light and shade into the rôle. The hit of the evening was made by Mr. Martin Walker, as a war-weary, drink-sodden survivor of 1914. A perfect part, but even more perfectly played.

"A KNIGHT PASSED BY," AT THE AMBASSADORS.

At a fancy-dress ball, "A Stranger" wagered with an actor-manager that he would bring adventure into his life. This he did by making love to his wife, and almost persuaded her to run off with him. There was some suggestion of a play within a play, and with a less friendly audience such lines as: "This is a dull play—when is the fun going to begin?" would have called forth ribald laughter. Such a fantasy as this should be as light as thistledown, but, though all the

characters had their heads in the clouds, their feet were very much of clay. Despite the fact that Mr. David Horne is actually an actor-manager in real life, I could not believe in his stage representation of the part; such a dull fellow, with a most un-actor-managerial habit of spouting Shakespeare, could never have run "the most important theatre" in London. Mr. Nicholas Hannen, who played The Stranger, is a character-actor of very great ability, but a romantic one he certainly is not. Not even on a moonlit night would a young wife fall in love with his passing figure.

A READER'S RECORD FOR THE WEEK.

The Way of Eiterness. Princess Peter Wolkonsky. (Methuen; 7s. 6d.)
The Other Château Country: the Feudal Land of the Dordogne. Katherine Woods. (Bodley Head; 8s.)
Devil's Island: Revelations of the Penal Settlements in French Guiana. W. E. Allison-Booth. (Putnam; 10s. 6d.)
Spanish Baroque Art. Sacheverell Sitwell. (Duckworth; 12s. 6d.)
Notes from the Diary of an Idler in the East. Harold Manoxorda. (Heath Cranton; 3s. 6d.)
Wilderness Trails in Three Continents. Lionel A. D. Leslie. (Heath Cranton; 10s. 6d.)
Everyday Things in Archaic Greece. Marjorie and C. H. B. Quennell. (Batsford; 7s. 6d.)
Motor Boating for Beginners. Geoffrey Prout. (Brown; 3s. 6d.)

FICTION.

The Perfume of the Rainbow. L. Adams Beck. (Benn; 7s. 6d.)
Who Goes Home? A. P. Nicholson. (Benn; 7s. 6d.)
Sunwards. George C. Foster. (Chapman and Hall; 7s. 6d.)
The Lady and the Mute. John Lindsey. (Chapman and Hall; 7s. 6d.)
Ships of Youth. Maud Diver. (Blackwood; 7s. 6d.)
Watch Mr. Moh! Joan A. Cowdroy. (Hutchinson; 7s. 6d.)
In Old Toledo. G. M. Mason. (Hutchinson; 7s. 6d.)
The Phoenix Kind. Peter Quennell. (Chatto and Windus; 7s. 6d.)
Shallow Water. Theodora Benson. (Grant Richards; 7s. 6d.)
Murder in the Fog. Claire Hamilton. (Stanley Paul; 7s. 6d.)

No, Mr. Hannen could probably play the homicidal bank clerk in "Payment Deferred" as well as Mr. Charles Laughton does, and certainly would look the part better, but as a Gay Lothario he is far from being a young girl's dream. Miss Peggy Ashcroft played the young wife on much the same lines as she did Desdemona recently. Miss Joan White won laughs as a stupid maid-servant. This play was withdrawn on June 13.

The Italian Travel Bureau in London announces that there will be this summer season, for the first time, a through carriage and sleeping-car (first and second class in each case) from Calais and Boulogne respectively to the Dolomites. Previously, change of train has been necessary at Basle and/or Innsbruck, according to the service. The trains have been much accelerated, shortening by several hours the journey to Cortina, Bolzano, Carezza, and other resorts.

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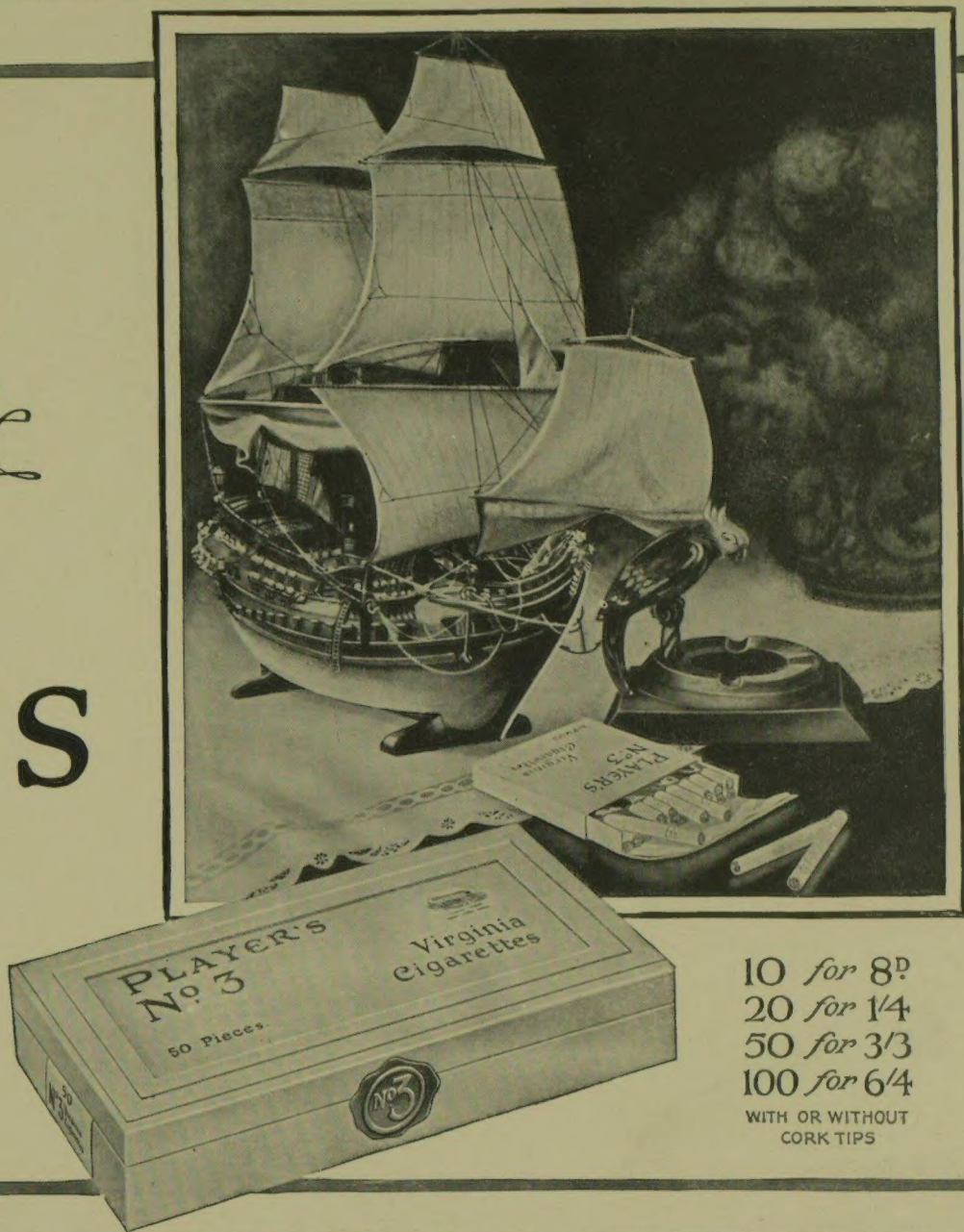
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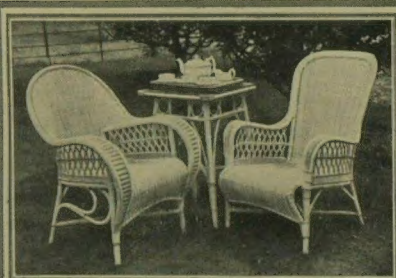
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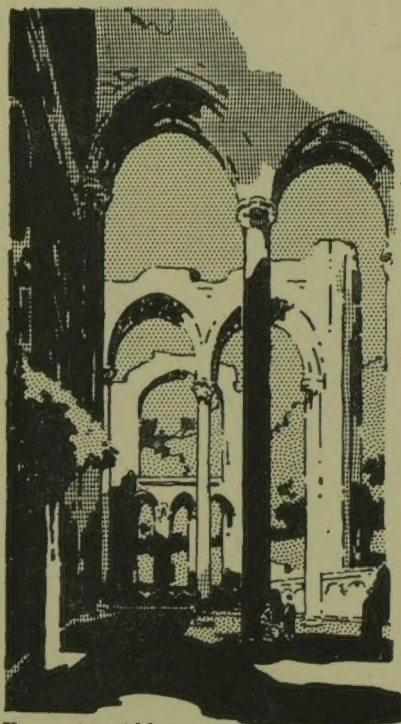
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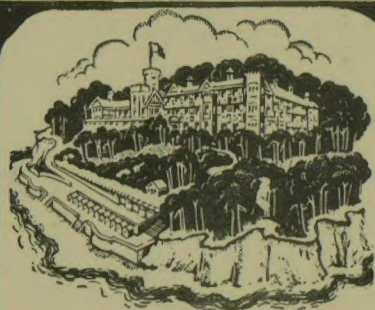
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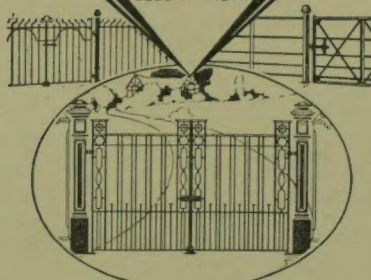
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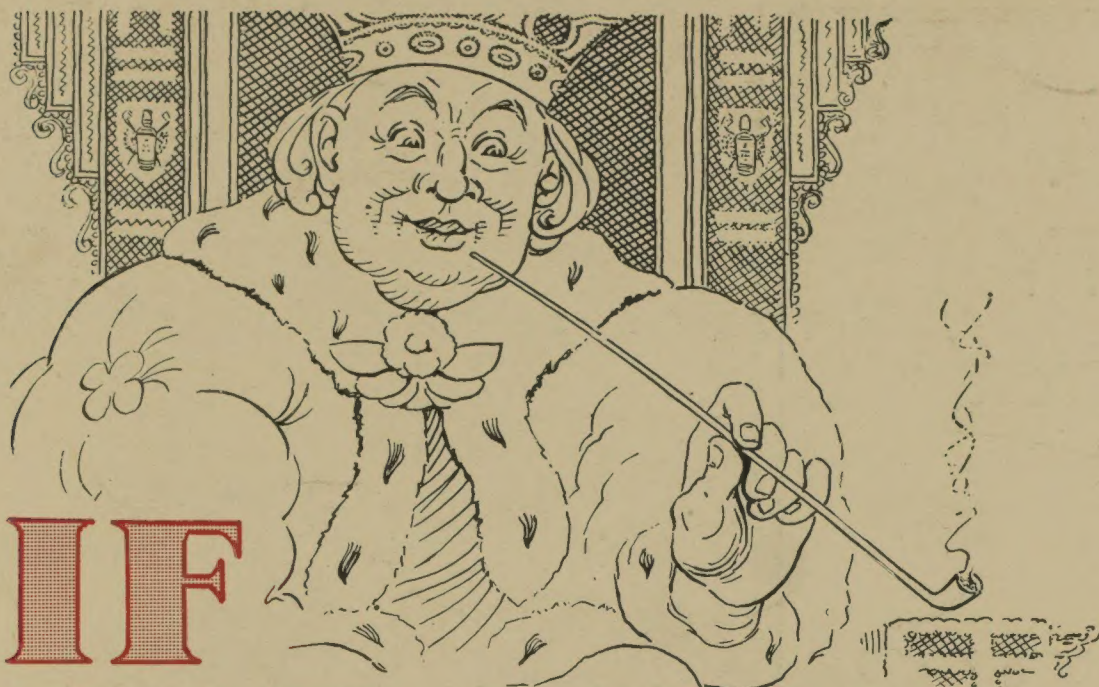
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IF OLD KING COLE

had called
for a bottle of
'King George IV' to
go into his bowl
he would have
gone down to
posterity as not
only a merry old
soul but a very
wise one.



KING GEORGE IV

